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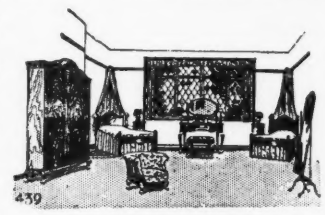
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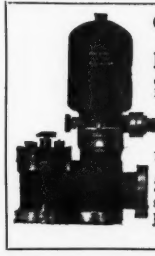
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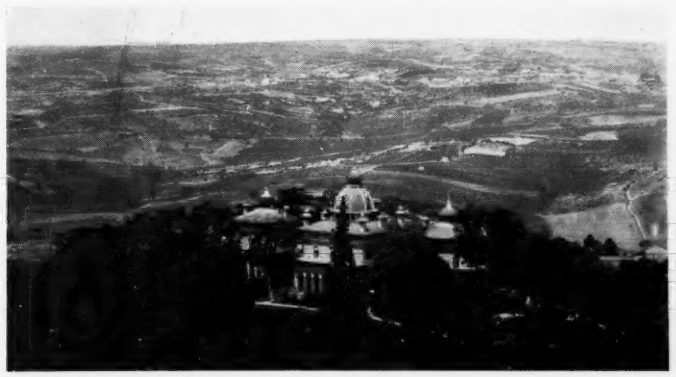
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THE ATTRACTIVE FREEHOLD PROPERTY,

HOLMWOOD, WESTON-SUPER-MARE.

THE RESIDENCE, which is of stone with slated roof, is on rock foundations and occupies a prominent position enjoying extensive views over Weston and Bridgwater Bays. The accommodation comprises large lounge hall, four reception rooms, nine bedrooms with two dressing rooms, bathroom and complete offices. *Company's electric light, gas and water. Main drainage. Garage, greenhouse, six-roomed bungalow; hard tennis court and pavilion.* THE GARDENS are attractively laid out and shaded by many matured trees; in all about

ONE-AND-A-HALF ACRES.

FOR SALE BY PRIVATE TREATY OR BY AUCTION, in conjunction with Messrs. MASTERS & CO., at an early date.

Auctioneers, Messrs. MASTERS & CO., Weston-super-Mare.
Messrs. KNIGHT, FRANK & RUTLEY, 20, Hanover Square, London, W. 1.

KNIGHT, FRANK & RUTLEY, AND WALTON & LEE,
20, Hanover Square, W. 1.
90, Princes Street, Edinburgh.
41, Bank Street, Ashford, Kent.
Bridge Road, Welwyn Garden City.

Telephones:
314 } Mayfair (8 lines).
3066 }
20148 Edinburgh.
327 Ashford, Kent.
248 Welwyn Garden.

(Knight, Frank & Rutley's advertisements continued on pages iii., xiv. and xv.)

Telephone: Regent 7500.
Telegrams: "Selanlet, Piccy, London."

HAMPTON & SONS

Branches: Wimbledon 'Phone 0080 Hampstead 'Phone 2727

(For continuation of advertisements see page viii.)



FOR SALE,

A VERY BEAUTIFUL ELIZABETHAN HOUSE

Containing rare and VALUABLE OAK LINEN-FOLD AND OTHER PANELLINGS, fine TUDOR FIREPLACES and CARVED MANTELS and other features typical of the period in excellent preservation.

FINE HALL. FOUR RECEPTION ROOMS.

SEVENTEEN BEDROOMS.

BATHROOM. COMPLETE OFFICES.

CHARMING GROUNDS BOUNDED BY STREAM, WITH PARK AND PLANTATIONS OF ABOUT

93 ACRES.

Additional area up to about 200 acres can be purchased.

Particulars from the Sole Agents, Messrs. ARNOLD, SON & HEDLEY, Norwich; or HAMPTON & SONS, 20, St. James' Square, S.W. 1.



NORTH WARWICKSHIRE

FOR SALE,

A COMPACT FREEHOLD RESIDENTIAL AND AGRICULTURAL ESTATE

of about

714 ACRES.

PRODUCING A RENT-ROLL of about £1,009 PER ANNUM, exclusive of the Residence, sporting and wood in hand. Nominal outgoings.

THE OLD-FASHIONED HOUSE,

approached by drive with lodge at entrance, is surrounded by its gardens and well-timbered park, and contains

Hall, four reception rooms, nine bed and dressing rooms, two baths and attics, ample offices; electric light.

EXCELLENT HUNTING STABLES.

Three capital grazing farms, corn mill, shop and a number of cottages.

MIGHT DIVIDE.

Particulars of the Sole Agents, HAMPTON & SONS, 20, St. James' Square, S.W. 1.



EXCEPTIONAL OPPORTUNITY

FOR SALE AT A BARGAIN PRICE.

THIS FINE OLD GEORGIAN HOUSE,

WITH ITS PARK AND GROUNDS OF ABOUT

130 ACRES,

WITH OR WITHOUT

SHOOTING RIGHTS OVER THE ESTATE OF ABOUT 3,000 ACRES.

Particulars of the Agents, HAMPTON & SONS, 20, St. James' Square, S.W. 1.

MALMESBURY

IN THE CENTRE OF THE DUKE OF BEAUFORT'S HUNT, AND ONLY TWO-AND-A-HALF MILES FROM POLO.

FOR SALE.



CHARMING HUNTING BOX

or all-the-year-round RESIDENCE,

on the outskirts of this interesting old town.

Four reception rooms, twelve bedrooms, two bathrooms, etc.; Company's water, gas, and electric light, independent hot water supply, lavatory basins (h. and c.), seven rooms; first class stabling for seven, garage, cottage; excellent hard and grass tennis courts, flower and kitchen gardens.

Capital paddock opposite the property can be rented.

Personally inspected and recommended.

HAMPTON & SONS, 20, St. James' Square, S.W. 1. (H 42,774.)

EXECUTOR'S SALE.

GREATLY REDUCED PRICE.

30 MINUTES NORTH

COMPLETELY RURAL SITUATION.

Park-like grounds on a southern slope to small stream.

REMARKABLY FINE TIMBER.

HOUSE contains fine square hall with Jacobean panelling, oak-panelled dining room, drawing room and study, billiard room, eight bedrooms, excellent offices; main water and gas, central heating; lodge, two cottages, garage for four cars; two tennis courts, putting course, ornamental lake, fruit and kitchen garden; nearly



THIRTEEN ACRES.

STRONGLY RECOMMENDED AS A UNIQUE PROPOSITION.

HAMPTON & SONS, 20, St. James' Square, S.W. 1. (M 40,162.)

Telephone Nos.: Regent 4304 and 4305.

OSBORN & MERCER

Telegraphic Address: "Overbid-Piccy, London."

"ALBEMARLE HOUSE," 28b, ALBEMARLE STREET, PICCADILLY, W. 1

BUCKINGHAMSHIRE

Well placed for hunting with the Whaddon Chase, Bicester and Grafton Packs.

Short drive from a station; 70 minutes from London.

ATTRACTIVE HOUSE,

standing on gravel soil, 400ft. up with south-east aspect.

Lounge hall, three reception rooms, billiard room, ten bed and dressing rooms, three bathrooms, etc.

Lavatory basins in principal bedrooms, electric light and central heating throughout, telephone.

Good stabling with stud groom's cottage, garage, farmery, and two other cottages.

Well timbered grounds, walled kitchen garden, paddocks, etc.

30 ACRES

Agents, Messrs. OSBORN & MERCER. (15,359.)



WILTSHIRE

In a favourite district, a few miles from Salisbury.

ONE-AND-A-HALF HOURS FROM LONDON.

TO BE SOLD, an attractive

OLD-FASHIONED RESIDENCE,

reconstructed and redecorated at great expense and standing high with south aspect, and

DELIGHTFUL VIEWS OF THE DOWNS.

It is approached by a long wooded drive, and contains five reception rooms, twelve bed and dressing rooms, three bathrooms, etc.

ELECTRIC LIGHT. TELEPHONE.

TWO COTTAGES.

Garage for three cars with chauffeur's accommodation over. Beautiful pleasure gardens, beechwoods, pasture, etc.

FIFTEEN ACRES.

Agents, Messrs. OSBORN & MERCER. (15,352.)

18/19, PALL MALL, S.W. 1

ATTRACTIVE INVESTMENT WITH VALUABLE REVERSION.

LEASE 63 YEARS DIRECT FROM CROWN



FINE MODERN BUILDING.

FLOOR AREA 13,000 SQ. FT.

VACANT POSSESSION OF LOWER GROUND FLOOR, BASEMENT AND SUB-BASEMENT.

FOR SALE BY AUCTION ON WEDNESDAY, DECEMBER 11TH, 1929, BY

OSBORN & MERCER

SOLICITORS, Messrs. WILLIAM A. CRUMP & SON, 27, Leadenhall Street, E.C. 3.
AUCTIONEERS' OFFICES, 28B, Albemarle Street, Piccadilly, W. 1.

SUSSEX

In particularly charming unspoiled country, near a village and station.

ON THE CONFINES OF THE ASHDOWN FOREST.

"ROTHERHURST," ROTHERFIELD.

A singularly attractive and compact RESIDENTIAL PROPERTY, extending to about

165 ACRES,

with a delightful OLD-FASHIONED HOUSE, conveniently arranged on two floors only, and occupying a situation that would be hard to surpass facing south, 550ft. up, and

COMMANDING WONDERFUL VIEWS

OVER MANY MILES OF HEAVILY TIMBERED UNDULATING COUNTRY.





Entrance hall, four reception rooms, billiard room, twelve bed and dressing rooms, two bathrooms, and complete offices.

Company's water and electric light. *Central heating and telephone.*

FIRST-RATE FARM. THREE COTTAGES.

Beautifully terraced grounds, rock and water garden, tennis and ornamental lawns, prolific walled kitchen garden with glasshouses; good stabling and garage for two cars.

The land is chiefly sound pasture with 50 acres of well-grown woodlands, the whole

INTERSECTED BY A STREAM WITH CHAIN OF LAKES.

GOLF at Crowborough, three miles, and Royal Ashdown Forest Course, five miles.

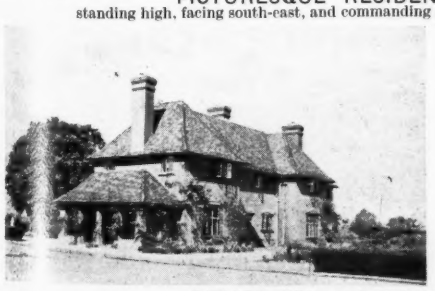
Confidently recommended by the SOLE AGENTS, Messrs. OSBORN & MERCER. (15,377.)

HANTS AND BERKS BORDERS

In delightful pine and heather country, 35 miles by road from London.

PICTURESQUE RESIDENCE

standing high, facing south-east, and commanding magnificent views.



LOUNGE HALL,
THREE RECEPTION,
EIGHT BEDROOMS,
TWO BATHROOMS.

Garage for two cars.

ELECTRIC LIGHT.
COMPANY'S WATER.
TELEPHONE.

DELIGHTFUL GROUNDS

with well-kept lawns, terrace, rose beds and borders, kitchen garden, paddock, etc.

SIX-AND-A-HALF ACRES.

Recommended by Messrs. OSBORN & MERCER as above. (15,348.)

HERTFORDSHIRE

Occupying a glorious position, 500ft. up, adjoining an extensive and beautiful common.

NEAR A STATION, 50 MINUTES FROM LONDON.

ATTRACTIVE MODERN HOUSE

enjoying south aspect and delightful views.

THREE RECEPTION.
TEN BEDROOMS.
BATHROOM.

Electric light,
Company's water,
Telephone.

TWO COTTAGES.
GOOD GARAGE.



TERRACED GARDENS AND GROUNDS

with tennis and ornamental lawns, kitchen garden, orchard, pasture, and woodland.

5 OR 23 ACRES.

Agents, Messrs. OSBORN & MERCER, as above. (15,300.)

Telephone: Regent 7500.
Telegrams: "Selanlet, Piccy, London."

HAMPTON & SONS

Branches: Wimbledon 'Phone 0080. Hampstead 'Phone 2727.

(For continuation of advertisements see page vi.)

WILTSHIRE

A MOST BEAUTIFUL EXAMPLE OF EARLY DOMESTIC ARCHITECTURE OF THE XIIITH TO XVTH CENTURIES.



TO BE SOLD,

THIS DELIGHTFUL HOUSE OF UNRIVALLED ARCHÆOLOGICAL INTEREST.

The House is stone built, has old stone mullions and leaded lights, stone slab roof, and has been restored with meticulous care and is now in admirable order.

Inner and outer courtyards give access to the following accommodation:

THE GREAT HALL 45ft. by 22ft. 6in. and 35ft. high,
LIBRARY AND DINING ROOM with Tudor fireplaces,
EIGHT BEDROOMS AND TWO BATHROOMS.

There are the original early English stone staircase, a XIVth century arch, panelled gallery, stone screen and Plantagenet fireplace.

THE GROUNDS provide a suitable setting with wrought-iron gates and paved walks; they cover, with orchard and surrounding park-like land, some

36 ACRES.

DOWER HOUSE, COTTAGE AND GARAGE.

Three-and-a-half miles from main line station and market town. HUNTING with the Beaufort, V.W.H. and Avon Vale.

INSPECTED AND PRONOUNCED A PROPERTY OF UNIQUE INTEREST AND CHARM.

Apply HAMPTON & SONS, 20, St. James' Square, S.W. 1. (H 13,755A.)

REDUCED PRICE FOR QUICK SALE.

400FT. UP ON THE COTSWOLDS

A SHORT MOTOR RUN FROM KEMBLE JUNCTION.

TO BE SOLD,

A FINE OLD STONE-BUILT HOUSE (A.D. 1660),

with modern addition in character, standing on limestone, and enjoying a wonderful view; thoroughly restored and modernised, it now contains:

ELEVEN BED AND DRESSING ROOMS,
THREE BATHROOMS, FINE HALL,
SERVANTS' HALL AND THREE GOOD SITTING ROOMS, ETC.

Gravitation water. Electric lighting. Central heating. Modern drainage.

PICTURESQUE BLOCK OF GARAGE AND STABLING.
SUPERIOR COTTAGE.

VERY CHARMING GARDENS AND A USEFUL PADDOCK; in all about

TEN ACRES.

Strongly recommended from inspection by
HAMPTON & SONS, 20, St. James' Square, S.W. 1. (W 21,838.)



SOMERSET

TWO-AND-A-HALF MILES FROM A FAVOURITE TOWN, WITH EXCELLENT EXPRESS RAIL SERVICE.



STANDING SOME 220FT. ABOVE SEA ON GRAVEL SUBSOIL.

FOR SALE,

A VERY CHOICE SMALL COUNTY SEAT

IN THE PRESENT OWNER'S FAMILY FOR MANY GENERATIONS.

THE DELIGHTFUL OLD HOUSE is approached by a LONG DRIVE through a VERY PRETTILY TIMBERED PARK, and contains:

TEN BEDROOMS. BATHROOM. FOUR RECEPTION ROOMS.
TWO HALLS AND GOOD OFFICES.

Electric light, central heating and independent hot water service.

FOUR GOOD COTTAGES, AMPLE STABLING, GARAGE AND FARMBUILDINGS.

VERY PRETTY GROUNDS, walled garden, orchards, etc.; the whole about

72 ACRES.

Inspected by the SOLE AGENTS,
HAMPTON & SONS, 20, St. James' Square, S.W. 1. (W 14,866.)

HAMPSHIRE COAST

IN A NICE SECLUDED SITUATION, THREE-QUARTERS OF A MILE FROM THE SEA, FOUR MILES FROM THE NEW FOREST; WITHIN EASY REACH OF BOURNEMOUTH.

FOR SALE,

A CHARMING HOUSE, here depicted, in park-like land extending to

31 ACRES.

LOVELY VIEWS ARE OBTAINED OVER A BAY TO THE HILLS BEYOND AND THE HOUSE STANDS WELL AWAY FROM THE ROAD.

Fine lounge hall, drawing room, music or billiard room, dining room, twelve bed and dressing rooms, bathroom, etc.

LARGE GARAGE. COTTAGE.

LARGE LAWNS FOR TWO SETS OF TENNIS, ORCHARD, WALLED KITCHEN GARDEN.

Highly recommended by
HAMPTON & SONS, 20, St. James' Square, S.W. 1. (H 27,709.)



Telephone :
Grosvenor 1400 (2 lines).

CURTIS & HENSON
LONDON

Telegrams :
"Submit, London."

KINGSTON HILL AND RICHMOND PARK

POLO AT RANELAGH, HURLINGHAM AND ROEHAMPTON.



Stabling fitted for most exacting requirements.

A LUXURIOUS HOUSE WITH EXCEPTIONAL PERIOD DECORATIONS; outer and inner halls, central lounge with fine stone arched Tudor fireplace, drawing room with pine ceiling and carved mantelpiece, dining room in the Italian style, three principal suites of bed and dressing rooms with excellent dress cupboards and charming decoration, completely equipped bathrooms, six secondary bedrooms and bathroom.

ELECTRIC LIGHT AND POWER. CENTRAL HEATING.
HOT WATER SERVICE.
WATER SOFTENING AND FRIGIDAIRE PLANTS.

THE FINE BLOCK OF MODERN STABLING with boxes for four, head groom's cottage and large GARAGE are a feature of the Property; two other cottages.

THE GARDENS show examples of delightful landscape work, with rock gardens and lily pool and fine specimen trees, lawns, etc., of about TWO-AND-A-HALF ACRES.

FREEHOLD.

READY FOR IMMEDIATE OCCUPATION.

Personally inspected and strongly recommended.—CURTIS & HENSON, 5, Mount Street, London, W. 1.

40 MINUTES' RAIL SOUTH

Between London and the coast. Amidst beautiful forest scenery. Close to golf.

AN UNUSUAL BARGAIN OWING TO EXCEPTIONAL CIRCUMSTANCES.

A THOROUGHLY UP-TO-DATE WELL-APPOINTED MODERN RESIDENCE, approached by a long, finely timbered drive and containing lounge hall, three sitting rooms, billiard room 28ft. by 20ft., twelve bedrooms, two dressing rooms, three bathrooms, servants' hall and complete offices.

ELECTRIC LIGHT. CENTRAL HEATING. CO.'S WATER.
Garage. Laundry. Stabling. Large cottage.

BEAUTIFULLY TIMBERED GARDENS, TWO FIRST-CLASS TENNIS COURTS, kitchen garden, two paddocks; in all

FOURTEEN-AND-A-HALF ACRES.

The whole Property is in first-class order ready for immediate occupation. The House is very light and sunny and eminently suitable as a family residence for a business man.

PRICE REDUCED TO £6,000 (OR NEAR OFFER).

Particulars of CURTIS & HENSON, 5, Mount Street, London, W. 1.

FRENSHAM GREAT POND AND THE DEVIL'S JUMPS

SAND SOIL. PANORAMIC VIEWS. HEALTH-GIVING AIR.

EXCEPTIONALLY FINE RESIDENCE, built in the red brick Georgian style to the designs of a well-known architect, recently the subject of unlimited expenditure; beautifully appointed; labour-saving conveniences, FOUR RECEPTION, TWO CHARMING LOGGIAS, FIFTEEN BED AND DRESSING ROOMS, THREE BATHROOMS, COMPANY'S ELECTRIC LIGHT, WATER AND GAS, CENTRAL HEATING, TELEPHONE. Garage for five cars, rooms for men, two cottages; natural gardens, pinewoods; in all about

FIFTEEN ACRES. SOMETHING QUITE EXCEPTIONAL.
FIRST-CLASS GOLF. CURTIS & HENSON, 5, Mount Street, W. 1.

BUCKINGHAMSHIRE HILLS

A SPUR OF THE FAMOUS CHILTERN RANGE. 350FT. UP. GRAVEL SOIL.
20 MILES BY ROAD. BEAUTIFUL VIEWS. HALF-AN-HOUR'S RAIL.

EXCEEDINGLY WELL-BUILT MODERN REPLICA, QUEEN ANNE ATMOSPHERE FAITHFULLY REPRODUCED. XXth CENTURY CONVENIENCES. COMFORT PRIMARY CONSIDERATION. LOUNGE HALL, THREE RECEPTION, FOURTEEN BEDROOMS, TWO BATHROOMS. ELECTRIC LIGHT, CENTRAL HEATING, TELEPHONE, Company's water, modern sanitation; garage for two cars, large barn, two cottages; pleasure grounds, carefully planned terrace, tennis lawn, rose garden, orchard, kitchen garden, yew hedges, ornamental timber, park-like pasture, woodland; in all

OVER 20 ACRES.

SPLENDID GOLFING FACILITIES ON SEVERAL WELL-KNOWN COURSES.
CURTIS & HENSON, 5, Mount Street, W. 1.

30 MINUTES' RAIL

BARGAIN FOR CITY MAN.

A MATURED PROPERTY IN A RURAL SITUATION.

A LONG, LOW, HALF-TIMBERED HOUSE, WITH MELLOWED TILE ROOF, ORNAMENTAL PLASTERING AND QUEEN ANNE WINDOWS. The accommodation includes panelled hall, two or three reception rooms, eight or nine bedrooms, bathroom, OLD KITCHEN WITH BEAMS SAID TO DATE FROM HENRY VII; excellent outhouses, garage, stabling. THE GARDENS are well wooded and contain a number of specimen trees, lawns, herbaceous borders, lily pond, vegetable garden and orchard, the remainder being grassland; in all about

30 ACRES.

The House is substantially constructed, the interior fittings, plumbing and sanitation are of a high order, and a strictly reasonable price will be accepted.—Plan, photos, from the Owners' Agents, who recommend from personal inspection.
CURTIS & HENSON, 5, Mount Street, W. 1.

ASHDOWN FOREST

ADJOINING GOLF COURSE. 500FT. ABOVE SEA. SAND SOIL.

CHARMING RESIDENCE, built with old materials in Tudor style. Mellowed bricks and hanging tiles. Perfect order throughout. Luxuriously fitted. South aspect, magnificent views. FIVE RECEPTION, FOURTEEN BEDROOMS, FOUR BATHROOMS; RADIATORS AND WATER IN BEDROOMS, ELECTRIC LIGHT, COY.'S WATER AND GAS, MAIN DRAINAGE; garage, old stone-built house converted into three cottages, laundry. SOME OF THE MOST BEAUTIFUL GARDENS IN THE DISTRICT; rock and heath gardens, yew hedges, orchard, kitchen garden, croquet lawn, EN-TOUT-CAS COURT, paddock.

TWELVE ACRES. REDUCED PRICE.

Highly recommended.—CURTIS & HENSON, 5, Mount Street, W. 1.

A SURREY BEAUTY-SPOT

A DIGNIFIED MODERN HOUSE PLANNED AND EQUIPPED TO MINIMISE LABOUR AND PRODUCE THE MAXIMUM COMFORT.

THIS SPECIAL PROPERTY can have few rivals which afford so many amenities; Hunting, golf, trout fishing. Although adequately removed for seclusion, a charming village is near at hand and both road and rail facilities are available. The Residence has been exceptionally well maintained, practically no expenditure prior to occupation being necessary. Electric light, central heating, telephone, Company's water. THE ACCOMMODATION: Lounge hall, three reception rooms, billiard or ballroom, fifteen bed, three bath; garage, stabling and living rooms. CAREFULLY LAID-OUT GARDENS, NEW HARD TENNIS COURT, WELL-TIMBERED PARK-LIKE MEADOWS; in all about 20 acres. For SALE.—Further particulars and views from CURTIS & HENSON, 5, Mount Street, W. 1.

OXON

CONVENIENTLY SITUATED IN THE CENTRE OF THE HEYTHROP.
550FT. ABOVE SEA LEVEL. SOUTH ASPECT.

An attractive red brick GEORGIAN HOUSE, solidly built and well away from the main road in warm situation protected from the north. The accommodation comprises three or four reception rooms, nine bedrooms, bathroom, adequate offices; garage, stabling with six loose boxes; new drainage and water systems, telephone, radiator; charming pleasure grounds, walled kitchen garden, two well-timbered paddocks; in all about TEN ACRES.

HUNTING, GOLF, TROUT FISHING, ALL NEAR AT HAND.

TO BE LET, FURNISHED OR UNFURNISHED, OR WOULD BE SOLD.

This well-found hunting box is recommended.—CURTIS & HENSON, 5, Mount Street, W. 1.

ASHDOWN FOREST

AN ORIGINAL MOATED MANOR HOUSE, DATING FROM 1430; 350ft. above sea level, approached by two drives; CAREFULLY RESTORED AND ENLARGED AT AN ENORMOUS COST; MANY INTERESTING FEATURES, PERIOD PANELLING, MASSIVE MOULDED AND CAMBERED TIE BEAMS AND CORNICE, STONE MULLIONED WINDOWS, STONE GABLES, TWISTED CHIMNEY STACKS. Great hall 42ft. by 30ft. by 20ft. high with open timbered roof and exposed beams, minstrel gallery, three reception, ten bedrooms, two bathrooms; ELECTRIC LIGHT, HEATING, TELEPHONE; stabling, garage, two cottages; picturesque and inexpensive gardens, lawns well shaded by handsome timber, sunk rose garden, moat garden and ANCIENT MOAT, wild garden, kitchen garden and paddocks. To LET Unfurnished or Furnished for one or two years, or would SELL. Park-like grassland of 200 ACRES encircles the Property.

HUNTING WITH THREE PACKS. FIRST-CLASS GOLF.

Sole Agents, CURTIS & HENSON, 5, Mount Street, W. 1.



HALF-AN-HOUR'S RAIL FROM PADDINGTON

FINE VIEWS. 300FT. ABOVE SEA LEVEL. GRAVEL SOIL.

EXCEEDINGLY WELL-APPOINTED MODERN RESIDENCE
on two floors,

OCCUPYING FINE HIGH AND HEALTHY POSITION AMIDST RURAL SURROUNDINGS.

LOUNGE HALL, THREE RECEPTION (one with specially laid dancing floor), EIGHT BEDROOMS. BATHROOM.

ELECTRIC LIGHT AND POWER, GAS AND WATER FROM CO.'S SUPPLY.

Up-to-date drainage. Independent hot water. Telephone.
Garage for three cars. Chauffeur's rooms. Outbuildings.

WELL-MAINTAINED PLEASURE GROUNDS; large lawn with room for two sets of tennis, rose garden and pergola, herbaceous borders, kitchen garden, partly walled orchard (well stocked), small paddock; in all nearly

THREE ACRES.

FREEHOLD, ONLY £4,750.

Strongly recommended.
In close proximity to four first-class golf courses.

CURTIS & HENSON, 5, Mount Street, W. 1.

LAND AND ESTATE AGENTS.

ESTABLISHED OVER A CENTURY

GUDGEON & SONS

WINCHESTER

AUCTIONEERS AND VALUERS.

Telephone 21. Telegrams: "Gudgeons."

TO BE LET, WELL-FURNISHED RESIDENCE WITH OWN FISHING AND SHOOTING.

Five hours by motor from London, and situate among most beautiful Welsh mountain and river scenery. Near the Village of SENNY BRIDGE, with railway station, etc. BRECON nine miles.

XVTH CENTURY RESIDENCE WITH LATER ADDITIONS

LOUNGE HALL. THREE GOOD RECEPTION ROOMS. SIX PRINCIPAL BEDROOMS. AMPLE BATHROOMS.
EXTRA MAIDS' ROOMS.
CONVENIENTLY APPOINTED DOMESTIC OFFICES. ELECTRIC LIGHT. INDEPENDENT HOT WATER SUPPLY.
STABLING, GARAGE AND USEFUL OUTBUILDINGS.

EXCLUSIVE FISHING RIGHTS OF OVER A MILE IN RIVER USK,

AFFORDING FIRST-RATE TROUT FISHING AND GOOD SALMON POOLS. ROUGH SHOOTING OVER 1,000 ACRES, HUNTING WITH TWO PACKS.
AVAILABLE FROM MARCH FOR SIX MONTHS, OR LONG TENANCY IF DESIRED.

Caretaker and his wife would remain.

Apply GUDGEON & SONS, Estate Agents, Winchester.

ESTATE AGENTS AND AUCTIONEERS.

GIFFARD, ROBERTSON & LUCEY

(SUCCESSORS TO DIBBLIN & SMITH)

106, MOUNT STREET, GROSVENOR SQUARE, W.1

Tel.: Grosvenor 1671 (2 lines).

AN EXCEPTIONAL PROPERTY IN SUSSEX

A FEW MILES FROM COAST.

NEAR THREE GOLF COURSES.

HUNTING WITH EAST SUSSEX.

PARTICULARLY WELL SITUATED WITH SPLENDID VIEWS.



OF OUTSTANDING INTEREST.

ONLY JUST IN THE MARKET.

A HORTICULTURIST'S IDEAL.



ROSE GARDEN AND VIEW.

MODERN LUXURY HOUSE,
built in 1914 by an able architect.

Large dance lounge, drawing room, dining room, morning room, loggia, twelve to fourteen bedrooms, four bathrooms.

CENTRAL HEATING.

CO.'S ELECTRICITY AND WATER.

Garages. Stabling. Four capital cottages.

ONLY A SMALL DOMESTIC STAFF NEEDED.



THE UNIQUE ROCK GARDENS HAVE COST OVER £2,000 TO MAKE.

AMONG THE FIRST THREE FINEST GARDENS IN SUSSEX.

THE DELIGHTFUL WOODLANDS FORM A PERFECT SETTING.

30 ACRES
(MORE AVAILABLE).



THE LARGE DANCE LOUNGE.

MAGNIFICENT HERBACEOUS BORDERS, TENNIS COURTS, WATER GARDEN, IRIS GARDEN, KITCHEN GARDEN, ORCHARD.

FREEHOLD FOR IMMEDIATE SALE.

Illustrated particulars from the Sole Agents, GIFFARD, ROBERTSON & LUCEY, 106, Mount Street, W. 1. Gros. 1671.

Telephone: Tunbridge Wells 1153 (2 lines).

BRACKETT & SONS

London Office: Gerrard 4634.

27 & 29, HIGH ST., TUNBRIDGE WELLS, and 34, CRAVEN ST., CHARING CROSS, W.C.2.

£2,850

TUNBRIDGE WELLS CENTRAL STATION ABOUT THREE-AND-A-HALF MILES.



SINGULARLY ATTRACTIVE PROPERTY situated on the outskirts of a world-famous village and comprising a detached brick-built House, with old weather tiling and tiled roof. The House contains *lounge, two reception rooms, four bedrooms, bathroom and ground floor domestic offices.*

MAIN WATER.

ELECTRIC LIGHT AND POWER. GAS.

Garage.

Attractive pleasure and kitchen gardens, pretty shaws and woodland, rich grassland; in all about

22¼ ACRES.

The Residence would be Sold with five acres for £2,650.

Further particulars and orders to view of BRACKETT & SONS, as above. (Fo. 33,212.)

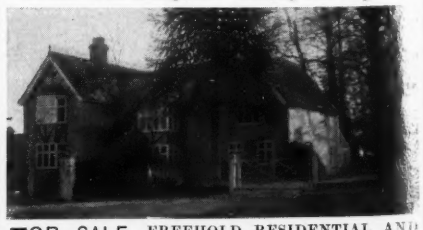
BUCKLAND & SONS

WINDSOR, SLOUGH, READING AND 4, BLOOMSBURY SQUARE, W.C. 1.

LAND AGENTS, SURVEYORS AND AUCTIONEERS.

HANTS AND BERKS BORDERS.

Within five-and-a-half miles Aldermaston Station six miles from Basingstoke. Hunting with the Vine.



FOR SALE, FREEHOLD RESIDENTIAL AND AGRICULTURAL PROPERTY. The Residence, which is approached from the road through park-like meadows, is of picturesque appearance. It contains several features of interest and affords the following accommodation: Five bedrooms, bathroom, entrance hall, three large reception rooms; range of farmbuildings, two cottages, and 183 ACRES of pasture and arable land. Price, Freehold, £3,000.—Full particulars of BUCKLAND and SONS, 154, Friar Street, Reading. (3394.)

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500FT. UP ON A SOUTHERN SLOPE

One-and-a-half miles from main line station in Hertfordshire ; daily reach of Town, yet away from all road traffic.

OVERLOOKING THE FAMOUS WOODED SLOPES OF ASHRIDGE PARK.

A PERFECTLY APPOINTED XVIIITH CENTURY

RESIDENCE.

IN PERFECT STRUCTURAL AND DECORATIVE REPAIR.

Approached by long carriage drive with lodge at entrance, and surrounded by inexpensive grounds.

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FOUR COTTAGES IN ADDITION TO LODGE. FARMHOUSE.

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WITHIN 20 MILES OF LONDON, YET IN A DELIGHTFUL RURAL PART OF

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ONE OF THE FINEST

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RESIDENCES in the country, standing in a BEAUTIFULLY TIMBERED PARK OF

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The House is renowned for its ceilings, friezes and panelling.

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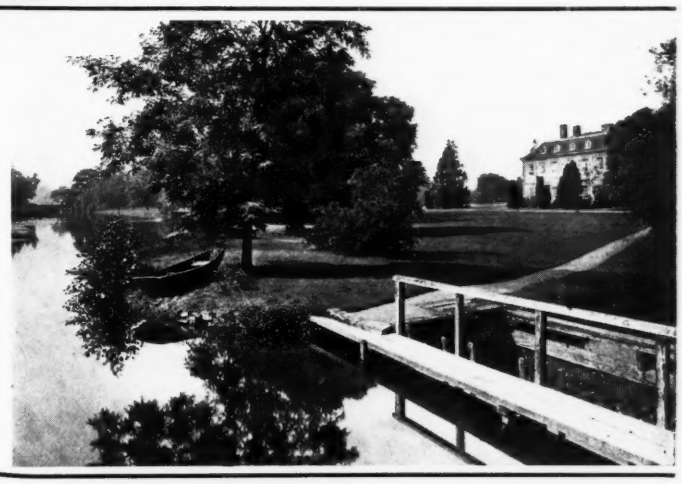
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COMMANDING MOST LOVELY DISTANT PANORAMIC VIEWS.

DATED 1570.

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THIS UNIQUE TUDOR RESIDENCE,

Full of oak panelling and containing some wonderful ceilings in their original state.

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THREE BATHROOMS. THREE RECEPTION ROOMS.

ELECTRIC LIGHT.

FOUR COTTAGES. STABLING FOR SIXTEEN

120 ACRES

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ABOUT ONE HOUR FROM LONDON.

APPROACHED BY TWO LONG DRIVES RIGHT AWAY FROM ALL MAIN ROADS AND TRAFFIC.

The House contains many interesting features of the period ; herringbone brick work, mullioned windows with leaded panes, recessed fireplaces and oak beams

THREE RECEPTION ROOMS. EIGHT BEDROOMS.

TWO BATHROOMS.

ELECTRIC LIGHT. CENTRAL HEATING. MODERN DRAINAGE.

TELEPHONE. GOOD WATER SUPPLY.

GARAGES COTTAGE.

THE GROUNDS ARE WELL TIMBERED.

Tennis court, croquet lawn, herbaceous borders and excellent kitchen garden paddocks ; in all

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Glorious but sheltered position, 700ft. above sea. Intersected by stream where trout pools could easily be made.



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TWELVE BED, BATH, THREE RECEPTION, BILLIARD ROOM (if required).

Excellent water, central heating, modern drainage; Stabling for five, garage, cottage.

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90 ACRES. £7,000, FREEHOLD.

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IN BEAUTIFUL UNDULATING COUNTRY. YACHTING, HUNTING, GOLF.



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TEN ACRES. FREEHOLD.

THE PROPERTY IS IN FIRST-CLASS CONDITION.

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ONE MILE STATION. 360FT. ABOVE SEA.



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Large garage. Six cottages. Good stabling.

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FASCINATING OLD HOUSE, originally a Farmhouse, now most completely modernised at great cost with added wing, forming an *extraordinarily comfortable home*; eleven bed and dressing rooms, two fitted bathrooms, lounge hall, four reception including a perfectly delightful music room with parquet floor; main electric light, water and gas, most complete central heating; fine stabling for eight, large garage, range of kennels; cottage.

LOVELY GROUNDS WITH NEW "GAZE" HARD TENNIS COURT, a fine grass court, prolific kitchen garden and three paddocks.

ABOUT EIGHT ACRES IN ALL.

SANDY SOIL. CLOSE TO LARGE PRIVATE LAKE FOR BATHING AND BOATING.

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Only fourteen miles from Town: fifteen minutes' walk two stations with excellent train service.



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Three bedrooms, two bathrooms, two reception rooms; main electric light, water and drainage; south aspect; garage.

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IN A FAVOURITE PART OF KENT

A GEM FOR THE GARDEN LOVER. GENUINE XVITH CENTURY RESIDENCE.



full of old oak panelling and other interesting features, yet modernised with

ELECTRIC LIGHT,
CENTRAL HEATING,
CO.'S WATER, ETC.

Lounge hall with minstrel gallery, four reception rooms, sixteen bed and dressing rooms, three bathrooms, complete offices with servants' hall, etc.

STABLING FOR SIX, GARAGE FOR THREE OR FOUR CARS, CHAUFFEUR'S COTTAGE.

PLEASURE GROUNDS OF REMARKABLE BEAUTY



with wonderful yew hedges, two large lakes, walled kitchen garden, rock garden, rose garden, two grass courts, azalea garden; in all

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PRICE JUST REDUCED FROM £3,000 TO £2,200 INCLUSIVE.



REALLY COMFORTABLE WELL-BUILT FREEHOLD RESIDENCE
standing high in beautiful country.

HALL, TWO OR THREE RECEPTION ROOMS, SIX BEDROOMS, DRESSING ROOM, BATHROOM AND OFFICES.

Garage for two cars. *Useful outbuildings.*

CO.'S ELECTRIC LIGHT, POWER AND WATER.

MAIN DRAINAGE. GAS AVAILABLE. CONSTANT HOT WATER.

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INEXPENSIVE MATURED GARDENS;

in all about

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A THOROUGH BARGAIN. INSPECT AT ONCE.
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WONDERFUL SITUATION. GLORIOUS VIEWS.



EXCEPTIONALLY DESIRABLE FREEHOLD RESIDENCE,

containing lounge hall four reception rooms, eight principal bedrooms, servants' rooms, two bath rooms, and compact offices.

Electric light.
Co.'s gas and water.
Modern drainage.

BEAUTIFULLY MATURED GARDENS,

with tennis lawn; in all

NEARLY THREE ACRES.

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A PROPERTY OF DISTINCTION AND CHARM

APPOINTED IN A FAULTLESS MANNER.
OFFERED AT A MERE TRIFLE OF COST.

Only 20 minutes from Town. Exceptional golfing facilities.

FREEHOLD BAILLIE SCOTT RESIDENCE.

Wealth of oak panelling and beams, oak-panelled and galleried hall, 3 reception rooms, cloakroom, 8 bedrooms, 2 attics, 2 well-fitted bathrooms, complete up-to-date offices. Central heating throughout, constant hot water supply, electric light and power, telephone. Crazy paved courtyard, dairy and outbuildings.

TWO GARAGES.
Stabling.

Beautiful gardens, tennis and other lawns, rockeries, rose, flower, kitchen and fruit gardens.



Orchard, paddock, fine old trees and hedges; in all about

3½ ACRES.

IMMEDIATE SALE DESIRED.

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Within ten miles of Harlech.

ATTRACTIVE STONE-BUILT HOUSE

in splendid order, with picturesque views of the sea and mountains.

The accommodation, on two floors, comprises square hall, oak-panelled hall, oak-panelled dining room, drawing room, usual offices, seven bedrooms, and two bathrooms.

Excellent water supply. Electric light.

Attractive gardens with tennis court, kitchen garden, etc., home farm of 35 acres and woodlands and saltings; in all

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Bailiff's house, farmbuildings, garage, stabling for three.

FREEHOLD £3,300.

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In the typically English country of the Shires, half-a-mile from main line station, Birmingham 35 minutes.

DELIGHTFUL OLD MANOR HOUSE

with every modern convenience.

Beamed lounge hall 32ft. by 15ft., four reception, gun room, nine bedrooms, two baths.

Central heating. Electric light.

Loose boxes for nine hunters, garage for three, excellent buildings and two cottages.

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Or will be LET, FURNISHED for hunting season.

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Situated in far-famed Hunting country, about seven miles from Melton Mowbray.

PICTURESQUE MODERNISED FARM-HOUSE RESIDENCE

containing:

Hall, dining and drawing rooms, six bedrooms, bathroom, usual offices.

Modern drainage, electric light, excellent water supply.

Stabling, garage, and other useful outbuildings.

WELL LAID-OUT PLEASURE GROUNDS,

with flower borders, kitchen garden, orchard; in all about

TWO ACRES.

PRICE ONLY £2,050.

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THE ESTATE SALE ROOMS, LONDON, W. 1



OVERLOOKING BAY OF VILLEFRANCHE

A DELIGHTFUL PROPERTY

CLOSE TO THE BEST BATHING BEACH BETWEEN NICE AND MONTE CARLO, which is accessible by a small flight of steps.

A PRE-WAR VILLA upon which many sums of money have been spent in decorations and improvements.

Entrance hall, dining room, two drawing rooms opening to large terrace overlooking the sea, four best bedrooms and four bathrooms, six servants' rooms and bathroom.

Gardener's cottage, garage for two cars and chauffeur's rooms.

ATTRACTIVE GARDEN, profusely planted with all types of trees, shrubs and flowers.

FOR SALE, TOGETHER WITH VALUABLE FURNITURE.

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A FEW MINUTES FROM THE RENOWNED NICE GOLF COURSE (18 HOLES).

Occupying the spur of the hill with wide views of the Mediterranean.

A WELL-DESIGNED MEDIUM-SIZE VILLA.

Entrance hall, drawing room (26ft. square), large dining room, smoking room, morning room, billiard room, offices, five principal bedrooms, three or five servants' bedrooms, three bathrooms; garage.

GROUNDS AND GARDENS of about TWELVE-AND-A-HALF ACRES, mostly under cultivation with vines, peach, olive trees.

FOR SALE BY PRIVATE TREATY,

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CANNES

Five minutes from the Casino.

TO BE LET FOR THE SEASON OR WOULD BE SOLD.

A BEAUTIFULLY FURNISHED VILLA,

Large entrance hall, three reception rooms, twelve bedrooms, four bathrooms and good offices.

EVERY MODERN CONVENIENCE,
including Central Heating, Electric Light, Telephone, etc.

GARAGE FOR THREE CARS.

TWO ACRES OF WELL LAID-OUT GROUNDS AND GARDENS, with unique rose garden.

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AN EXCEPTIONAL PROPERTY,

COMMANDING EXTENSIVE PANORAMIC VIEWS AND STANDING IN OVER FIVE ACRES OF CULTIVATED LAND WITH SOME FINE TREES.

The Manor has every modern convenience in the way of central heating, telephones, refrigerator, etc.

Hall with cloakroom, dining room with terrace, two drawing rooms, five principal bedrooms, two bathrooms, three servants' bedrooms and bathroom.

GARAGE FOR TWO CARS.

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AN ATTRACTIVE VILLA,

OCCUPYING A SUNNY POSITION AND PERFECTLY FITTED IN EVERY WAY

FOR SALE, FREEHOLD,

at a reasonable figure.

Entrance hall, two reception rooms, three best bedrooms with bathrooms *en suite*, dressing room and three servants' bedrooms and bathroom.

CENTRAL HEATING THROUGHOUT AND ALL CONVENIENCES.

SMALL BUT NICELY LAID-OUT GARDEN, with terraces and covered rose pergola.

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THE CAMP, WINDLESHAM, SURREY

TWO MILES SUNNINGDALE STATION (SOUTHERN RY.)

DECORATIVE FURNITURE, PICTURES, PORCELAIN, BRONZES, ETC.



Fine reproductions of furniture of the William and Mary, Queen Anne, Chippendale and Sheraton periods in cabinets, bookcases, chairs, settees and tables.

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DUTCH MARQUETERIE CABINETS AND COMMODES.

GEORGIAN GILT WALL MIRRORS.

Longcase and bracket clocks in mahogany and lacquer by Henry Richardson and others.

AN 88-NOTE PLAYER PIANOFORTE

in mahogany case by OBERMEIER.

A MAHOGANY PEDESTAL ELECTRIC GRAMOPHONE.

THE COMPLETE FURNISHINGS OF A CHINESE ROOM IN BLACK AND GOLD LACQUER,

including a shrine, gilt and bronze Buddhas.



CARVINGS IN IVORY, ROCK CRYSTAL AND AMETHYST.

Cloisonné, bronzes, Viennese enamels and bric-à-brac.

CHINESE EMBROIDERIES and a panel of MODERN FRENCH TAPESTRY, SIGNED.

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A 40 H.P.

LANCHESTER LANDAULETTE.

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37, ALBEMARLE STREET, W.1.



£4,500 WITH GROUNDS. £6,500 FOR WHOLE.

SOUTH DEVON COAST (500ft. up, facing south).—This charming RESIDENCE, in splendid order throughout.

Lounge hall, 4 reception, 2 bathrooms, 9 bedrooms.
Electric light. Central heating. Telephone.
GARAGE. STABLING. FARMERY. COTTAGE.
Beautifully timbered grounds and rich pasture; in all about
30 ACRES.
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SUSSEX (3½ miles Three Bridges.)—Compact modern RESIDENCE.
2 RECEPTION, 2 BATHROOMS, 5 BEDROOMS.
Co.'s water. Electric light. Gas. Main drainage. Telephone.
Garages; charming yet inexpensive grounds, tennis lawn.
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SUSSEX DOWNS (charming secluded position in the Downs, and only a mile from sea and golf).—For SALE, excellent modern RESIDENCE, with all conveniences.
3 reception rooms, 2 bathrooms, 7 bedrooms.
Co.'s water, central heating, telephone, electric light.
Garage for 4. Delightful yet inexpensive grounds.
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£1,750. BARGAIN.

WELSH HILLS (650ft. up; 2 miles station).—A very attractive and well-built GEORGIAN RESIDENCE.
3 reception, bathroom, 11 bedrooms.
Electric light, telephone, water by gravitation.
STABLING. GARAGE. LODGE.
GROUNDS OF 2 ACRES AND 5 ACRE MEADOW.
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TO LET FOR HUNTING SEASON.

BADMINTON COUNTRY (3 miles kennels).—Very attractive old HOUSE, with electric light, central heating and telephone.
3 reception, 3 bathrooms, 10 bedrooms.
Stabling for 7. Inexpensive grounds.
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BARGAIN PRICE £2,500.

CRAVEN ARMS (Salop; beautiful country, delightful views).—
Charming old TUDOR HOUSE.
Hall, 3 reception, bathroom, 5 or 6 bedrooms.
Cottage. Large garage.
Co.'s water. Main drainage. Telephone.
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TROUT FISHING IN RIVER TEME.
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Lounge hall, 3 reception, 3 baths, 12 bedrooms.
Co.'s water. Electric light. Gas. Telephone. Central heating.
2 garages, cottage; delightful yet inexpensive grounds, tennis lawn, kitchen garden, paddock.
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LOW PRICE TO WIND UP ESTATE.

WEST NORFOLK (lovely views over well-timbered country).—
RESIDENCE, in miniature park.
Billiard, 4 reception, 2 bathrooms, 15 bedrooms.
Electric light.
STABLING FOR 8. GARAGES. COTTAGE.
Well-timbered grounds, wide-spreading lawns, walled kitchen garden, range of glass, quaint old chapel.
ABOUT 23 ACRES.
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33 ACRES. £3,800 OR NEAR OFFER.

DORKING AND HORSHAM (between; mile station; long carriage drive).—Delightful ELIZABETHAN FARMHOUSE, *timber framed with diamond-paned windows, carved barge boards, old oak floors.*
2 reception, bathroom, 4 bedrooms and boxroom.
Secondary Residence (6 rooms, bathroom, etc.).
Telephone. Electric light.
Garage. Farmbuildings.
Lovely OLD-WORLD GROUNDS, lawns, kitchen garden, orchard, meadow and copse.
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20, BERKELEY STREET (ENTRANCE HAY HILL), LONDON, W.1.

Auctioneers and Surveyors,
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CIRENCESTER (FOUR MILES)

In this splendid all-the-year-round Sporting and Social area. Kemble Station three-and-a-half miles; 300ft. above sea level; gravel soil.

A CHARMING STONE-BUILT OLD-WORLD RESIDENCE,

modernised, and containing lounge hall, three reception rooms, ten bedrooms, three bathrooms, servants' hall.
Electric light. Central heating. Unfailing water. Modern drainage.
GARAGES. FIVE COTTAGES. FINE STUD BUILDINGS.
Inexpensive grounds, tennis court, orchard and some 62 acres of park-like pasture, intersected by a TROUT STREAM.
68 ACRES.
(Or the Residence and grounds only would be Sold together with Fishing rights.)
FOR SALE AT REDUCED PRICE.
Illustrated particulars from SOLE AGENTS,
NORFOLK & PRIOR, 20, Berkeley Street, W. 1.

HANKINSON & SON

LAND AND ESTATE AGENTS, BOURNEMOUTH.
'Phone: 1307. Telegrams: Richmond, Bournemouth.

TROUT FISHING.

TWO MILES OF SPLENDID FISHING IN

HANTS

with a

CHARMING OLD-FASHIONED RESIDENCE

containing four reception, ten bedrooms, bathroom and good offices.

ELECTRIC LIGHT, CENTRAL HEATING, ETC.

GARAGE. STABLING. COTTAGES.

PRETTY GARDENS, with tennis lawn, and about 50 ACRES MEADOWS.

FREEHOLD £10,000.

OR WOULD BE LET FURNISHED.

Telephone: Regent 6773 (2 lines)

F. L. MERCER & CO.

SPECIALISTS IN THE DISPOSAL OF COUNTRY PROPERTIES.
7, SACKVILLE STREET, PICCADILLY, W.1

Telegrams: "Merceral, London."

HIGH PART OF HERTS

NEAR GOLF. 45 MINUTES LONDON



A MOST EXCELLENT MODERN RESIDENCE, well appointed and entirely up to date, enjoying delightful views, with a charming interior and fine, large and well-lighted rooms.

Three reception and billiards room, nine or ten bedrooms, two bathrooms, etc.

MAIN ELECTRIC LIGHT AND WATER.
CENTRAL HEATING. TELEPHONE.

SPACIOUS GARAGE.

STABLING, AND A CAPITAL COTTAGE.

Prettily timbered gardens and ground a most appealing feature.

THREE ACRES. FREEHOLD £4,750.

FURTHER LAND UP TO ABOUT FOURTEEN ACRES AVAILABLE.

Illustrated particulars from F. L. MERCER & Co., 7, Sackville Street, W. 1. Tel., Regent 6773.

By order of the Trustees of the will of the late Bernhard Baron, Esq.
In the best Residential district, on high ground, at Hove.

Messrs.

JENNER & DELL are instructed to SELL by AUCTION (unless previously disposed of), at the Old Ship Hotel, Brighton, on Thursday next, November 28th, 1929, at 3 o'clock precisely,

THE VERY DESIRABLE SEMI-DETACHED FREEHOLD RESIDENCE,

64, THE DRIVE, HOVE.

WITH VACANT POSSESSION.

Original "Willett-built," of attractive elevation, in yellow brick, situate on the east side of this magnificently wide thoroughfare, within easy reach of Hove Railway Station, Church Road, with its shopping amenities, and of the sea front. The House is particularly well fitted, and is in excellent repair, and contains seven bedrooms, two dressing rooms, two bathrooms, three handsome ground-floor reception rooms, and usual domestic offices; electric passenger lift to second floor; charmingly laid-out garden; electric light and power, service lift.

Particulars and conditions of Sale may be obtained of Messrs. RADFORD & FRANKLAND, Solicitors, 27, Chancery Lane, London, W.C. 2, and with orders to view of Messrs. JENNER & DELL, 54, Church Road, Hove, and 22, Regency Square, Brighton. Tel., Hove 2480 and Brighton 3552.



£1,250. WORCESTERSHIRE.

Fashionable residential part.

ABOVE GRAND OLD TUDOR RESIDENCE; three large reception rooms, offices, six bedrooms, bathroom, lavatory; stabling four, garage sheds; lawn, garden, shrubbery; high elevation, sand loam soil; magnificent views.—DRIVER, Stratton, Cirencester.

"MOTCOMBE HOUSE."

A ROYAL RESIDENCE.

TO BE LET on a yearly tenancy or lease with option of purchase at a valuation. The Mansion, lawns, park, and gardens can be Let separately from the land, woodlands, stables, etc., if so desired. The following is a brief outline of this modern Mansion: Eight reception rooms, 34 principal bed and dressing rooms, six bathrooms, six servants' bedrooms and bathroom, two kitchens, housekeeper's room, servants' hall, offices; oak floors, principal rooms panelled in oak and mahogany. The House is central heated and lighted throughout by electricity; large pleasure gardens, lawns studded with fine old trees, with land and woodlands, including park of 42 acres; a total of

151¼ ACRES.

Walled-in gardens four-and-a-half acres, with head gardener's cottage and range of buildings, bothy and glasshouses, stables for 30 horses, garage for four cars, studgroom's cottage and five grooms' rooms, messroom, etc., lodge (eight rooms) with garden; suction gas plant, 104 batteries for supplying electric light to the Mansion, stables, etc. List of all principal rooms with dimensions on application.

Inspection invited by appointment with Mr. PRIDEAUX, "The Grange," Motcombe, Shaftesbury, Dorset.

Telephone :
Grosvenor 2260 (2 lines).

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LAND AND ESTATE AGENTS.

37, SOUTH AUDLEY STREET,
GROSVENOR SQUARE, W. 1.

BETWEEN LONDON AND SALISBURY.

RESIDENTIAL AND SPORTING ESTATE, 600 ACRES

ADMIRABLY SUITED FOR A STUD FARM. RANGE OF MODERN LOOSE BOXES.



CHARMING
GEORGIAN RESIDENCE.

SEVENTEEN BED AND
DRESSING ROOMS,
FOUR RECEPTION
ROOMS,
THREE BATHROOMS.

ELECTRIC LIGHT.
CENTRAL HEATING.
MODERN SANITATION.
DELIGHTFUL GARDENS
AND
GROUNDS.



WELL TIMBERED PARK. MODEL HOME FARM.

LAND CHIEFLY GRASS AND INCLUDES SEVERAL WELL FENCED AND SHELTERED PADDOCKS FOR BLOODSTOCK.
THE PROPERTY AFFORDS GOOD SHOOTING.

MORE LAND AVAILABLE. (Folio 15,229.)



EXCELLENT SPORTING DISTRICT.

UNDER TWO HOURS FROM LONDON

TO BE SOLD AS A WHOLE OR WOULD BE DIVIDED.

MODERN ELIZABETHAN RESIDENCE.

Well appointed and fitted with all modern conveniences: eighteen bed and dressing rooms, three bathrooms, four reception rooms.

CENTRAL HEATING. ELECTRIC LIGHT. TILED OFFICES.
SOUTH ASPECT.

WELL-TIMBERED PARKLANDS.

STABLING. GARAGE.
DELIGHTFUL GARDENS AND GROUNDS.
OPEN-AIR SWIMMING BATH. HARD COURT. LODGE. TWO MODEL COTTAGES.

FOR SALE WITH 72, 172, 400 OR 1,300 ACRES.

THE ESTATE IS UNDOUBTEDLY ONE OF THE BEST SHOOTING ESTATES IN THE COUNTRY.

HUNTING. GOLF.

Full particulars of Messrs. COLLINS & COLLINS, 37, South Audley Street, Grosvenor Square, London, W. 1, who have personally inspected the Property. (Folio 17,691.)

50 MILES NORTH OF LONDON

MAIN LINE. *EXPRESS TRAIN SERVICE.*

200 ACRES. FREEHOLD. £11,000.

MAGNIFICENT GEORGIAN MANSION.

30 BEDROOMS,
SIX OAK-PANELLED RECEPTION ROOMS, BILLIARD ROOM,
THREE BATHROOMS,
EXTENSIVE DOMESTIC OFFICES.

ELECTRIC LIGHT

SUITABLE FOR SCHOOL, AGRICULTURAL COLLEGE OR OTHER INSTITUTION.

GARAGES. STABLING. COTTAGES. LAUNDRY.

Hard and grass tennis courts, squash rackets, cricket pitch, lake.

MANSION, ETC., AND 15 ACRES, PRICE ONLY £7,000





ON THE CHILTERN HILLS

550ft. up, enjoying extensive views; one-and-a-half miles from the station.

NEAR SEVERAL EXCELLENT GOLF COURSES.

REDLAND, CHESHAM BOIS.

A COMPACT MODERN RESIDENCE,

containing:

THREE RECEPTION ROOMS, SIX BED AND DRESSING ROOMS,
BILLIARD ROOM, BATHROOM,
CAPITAL OFFICES.

COMPANY'S WATER, GAS, ELECTRIC LIGHT, TELEPHONE.
GARAGE AND CHAUFFEUR'S ROOM.

Pleasure grounds are beautifully wooded and extend to about

TWO-AND-A-HALF ACRES.

FOR SALE BY PRIVATE TREATY, OR TO BE LET.

Agents, Messrs. COLLINS & COLLINS, 37, South Audley Street, Grosvenor Square, W. 1.

Telephone:
Grosvenor 1440 (three lines).

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14, MOUNT STREET, LONDON, W.1

F. R. WILSON, F.S.I.
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OUTSKIRTS OF FAVOURITE DORSET COAST TOWN



£2,500, FREEHOLD, WITH TWO-AND-A-HALF ACRES.

AN EXCEPTIONAL OPPORTUNITY occurs to acquire a well-appointed MODERN HOUSE in first-rate order, delightfully situate 150yds. from road, with fine marine views.

SEVEN BEDROOMS, BATHROOM, THREE RECEPTION ROOMS, CONSERVATORY.

CENTRAL HEATING. ELECTRIC LIGHT. ETC.
GARAGE. COTTAGE.

FINELY TIMBERED GROUNDS.

Large kitchen garden and paddocks: in all

EIGHT ACRES.

IMMEDIATE INSPECTION ADVISED.

SOLE AGENTS, WILSON & Co., 14, Mount Street, London, W. 1.

HUNTING WITH WHADDON CHASE AND GRAFTON PACKS



ON BUCKS AND NORTHANTS BORDERS.

NEAR MAIN LINE JUNCTION. EXPRESS TRAINS ONE HOUR.

AN OLD-WORLD RESIDENCE in excellent order, every modern convenience; both House and grounds inexpensive to maintain; an IDEAL SMALL HUNTING BOX. Eight bedrooms, bathroom, square hall, three reception rooms.

ELECTRIC LIGHT. CENTRAL HEATING.
AMPLE WATER SUPPLY.

EXCEPTIONALLY GOOD STABLING OF FIVE LOOSE BOXES.
Garage, coach-house, groom's room, barn, etc.

DELIGHTFUL WELL-TIMBERED OLD GARDENS

ABOUT FIVE ACRES.

MUST BE SOLD BEFORE CHRISTMAS AT BARGAIN PRICE.

FREEHOLD, ONLY £3,250.

SOLE AGENTS, WILSON & Co., 14, Mount Street, W. 1. Telephone, Grosvenor 1440.

FAVOURITE PART OF CORNWALL



One-and-a-half miles from a county town and good rail service. Within a short distance of two celebrated moors.

400FT. UP. SOUTH AND WEST ASPECTS. GLORIOUS HILL AND VALE VIEWS.

A DELIGHTFUL RESIDENTIAL ESTATE.—Charming STONE-BUILT HOUSE: eight bedrooms, two bathrooms, three reception rooms.

COMPANY'S WATER. ELECTRIC LIGHT AVAILABLE.

Garages. Stabling and other outbuildings.

PICTURESQUE WELL-TIMBERED GARDENS, surrounded by park-like meadowland.

HOME FARM. BUILDINGS. FIVE COTTAGES.

GOLF. SALMON FISHING. HUNTING AND SHOOTING

OVER 200 ACRES.

FREEHOLD FOR IMMEDIATE SALE, £8,500.

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JAMES STYLES & WHITLOCK

LONDON, RUGBY, OXFORD AND BIRMINGHAM.

44, ST. JAMES' PLACE,
LONDON, S.W.1.
140, HIGH ST., OXFORD
AND CHIPPING NORTON.

OXFORDSHIRE



£4,000, FREEHOLD.

THIS BEAUTIFUL XVTH CENTURY COUNTRY RESIDENCE, in almost perfect order throughout, within short drive of junction, one hour by express to Paddington; large hall and two other good sitting rooms, six bedrooms, bathroom; electric light, central heating, telephone; garage, stabling and large old barn; lovely old garden and eighteen acres of meadowland.—JAMES STYLES & WHITLOCK, 44, St. James' Place, S.W. 1. (LR 2767.)

WILTSHIRE DOWNS

CONVENIENT FOR MARLBOROUGH AND HUNGERFORD.

GENUINE QUEEN ANNE RESIDENCE of the Manor House type, beautifully situated on outskirts of old village. THE RESIDENCE is of mellowed brick, has a tiled roof and possesses the characteristic features of its period, the sitting rooms being completely panelled in old oak.

ACCOMMODATION: Entrance hall, staircase hall, three sitting rooms, nine bedrooms (several panelled) and three bathrooms.

WATER FROM MAINS.
ELECTRIC LIGHT PLANT.
CENTRAL HEATING.

FINE OLD GARDENS.
WELL TIMBERED.

Stabling for twelve, garages, farmery. Two cottages.

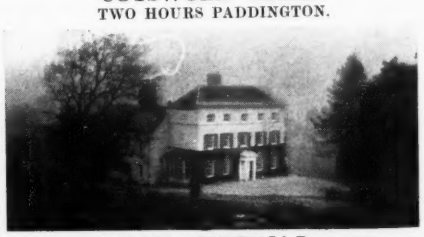
THE LAND IS RICH PASTURE (except for 24 acres arable) and extends to about

173 ACRES. £8,000.

Inspected by JAMES STYLES & WHITLOCK, Estate Offices, Rugby.

COTSWOLD HILLS

TWO HOURS PADDINGTON.



£5,500, FREEHOLD.

GEORGIAN COUNTRY RESIDENCE, high situation, light soil, rural surroundings, but not isolated; hunting, golf and polo easily reached; three sitting rooms, billiards room, nine bedrooms, three bathrooms; electric light, telephone; stabling and garage, two cottages. ELEVEN ACRES (more obtainable).—JAMES STYLES & WHITLOCK, 44, St. James' Place, S.W. 1. (LR 8909.)

BOURNEMOUTH:
JOHN FOX, F.A.I.
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FOX & SONS

LAND AGENTS, BOURNEMOUTH

SOUTHAMPTON:
ANTHONY B. FOX, P.A.S.I.
Telegrams:
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IN A BEAUTIFUL PART OF WILTSHIRE

Close to the old-world village of Shalbourne in perfect rural surroundings, three miles from Hungerford.



A CHARMING FARM-HOUSE

with excellent outbuildings and

23 ACRES OF FIRST-CLASS PASTURELAND.

THE HOUSE is one that can be modernised at small expense and could easily be made a delightful Residential Property.

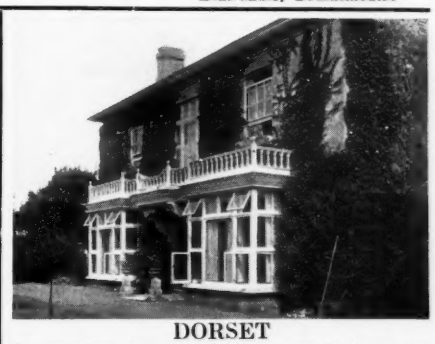
Six bedrooms, three sitting rooms, kitchen and good offices.

GARDEN AND ORCHARD.

With vacant possession September next.

PRICE £1,250, FREEHOLD.

Fox & Sons, Land Agents, Bournemouth.



DORSET

One mile from Gillingham Station; close to church and post office.

TO BE SOLD, this exceedingly attractive modern Freehold RESIDENCE, in good repair throughout. Seven bedrooms, dressing room, bathroom, three reception rooms, excellent domestic offices. Company's water, gas, main drainage. Stabling, garage, outbuildings. Well-matured gardens, grounds with tennis court, kitchen garden, paddock; the whole extending to an area of about

TWO ACRES.

PRICE £2,500, FREEHOLD.

Fox & Sons, Land Agents, Bournemouth.

CLOSE TO THE FAMOUS WADDON COUNTRY OF THE CATTISTOCK.

UPWEY MANOR, SOUTH DORSET

Three-and-a-half miles from Weymouth and four from Dorchester, one-and-a-half miles from Came Down and Weymouth Golf Courses.

TO BE LET, FURNISHED.

Available for one to five years, or for a shorter period up to May 1st, 1930.

PERFECTLY APPOINTED

XVIITH CENTURY RESIDENCE

THE ACME OF COMFORT AND LUXURY.
EASILY MANAGED.

Spacious and charming lounge hall, five reception rooms, twelve bed and dressing rooms, boudoir, three fitted bathrooms, complete domestic offices.

ELECTRIC LIGHT.
CENTRAL HEATING.
MAIN WATER SUPPLY.



TELEPHONE.

UP-TO-DATE SANITATION CERTIFIED ANNUALLY.

Garage, excellent stabling for four; three cottages.

BEAUTIFUL OLD ENGLISH GARDENS,

croquet and tennis lawns, walled kitchen garden, about

THREE ACRES OR UP TO SOME 20 ACRES, AS DESIRED.

Principal Agents, Fox & Sons, Land Agents, Bournemouth.



CLOSE TO THE
BORDERS OF THE NEW FOREST

Commanding extensive views.

AN ATTRACTIVELY DESIGNED AND EXCEPTIONALLY WELL-BUILT FREEHOLD RESIDENCE, in good repair throughout. Six bed and dressing rooms, bathroom, three reception rooms, kitchen and offices; electric light; garage; well-matured grounds with tennis lawn, flower beds, kitchen garden with good bearing fruit trees; the whole covering an area of about ONE ACRE.

PRICE £2,850, FREEHOLD.

Fox & Sons, Land Agents, Bournemouth.



WIMBORNE, DORSET

CHARMING SMALL COUNTRY RESIDENCE, exceptionally well built, situated amidst the pines on high ground and containing four bedrooms, bathroom, two reception rooms, lounge, kitchen and excellent offices; Company's gas and water; garage; well matured gardens and grounds, the whole extending to an area of about

ONE ACRE.

PRICE £2,500, FREEHOLD.

Fox & Sons, Land Agents, Bournemouth.



HAMPSHIRE

One mile from Andover; close to station.

AN EXCELLENT DETACHED MODERN FREEHOLD RESIDENCE in a bracing locality. Four bedrooms (two fitted lavatory basins, h. and c.), bathroom, two reception rooms, complete domestic offices; greenhouse, garage; Company's gas; well laid-out garden of about

THREE-QUARTERS OF AN ACRE.

PRICE £2,150, FREEHOLD.

Fox & Sons, Land Agents, Bournemouth.

SOUTH HAMPSHIRE



Close to the Borders of the New Forest.

TO BE SOLD, this exceptionally attractive Freehold RESIDENCE, commanding beautiful views, and containing eight bedrooms, two bathrooms, three reception rooms, servants' hall, kitchen and offices.

Central heating throughout, Company's gas, water and electric light.

Main drainage.

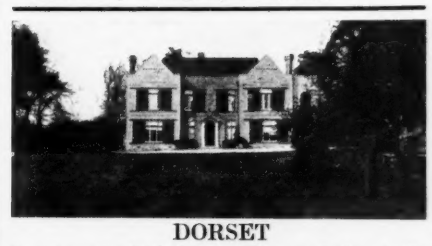
Stabling. Garage.

Six-roomed cottage.

BEAUTIFUL PLEASURE GARDENS AND GROUNDS, including tennis court, lawns, kitchen garden, paddock; the whole extending to an area of about

FOUR-AND-A-HALF ACRES.

Particulars of Fox & Sons, Land Agents, Bournemouth.



DORSET

In a favourite district, commanding grand views to the Purbeck Hills.

COMFORTABLE RESIDENCE, facing full south and approached by a long carriage drive. The well-planned accommodation comprises six bedrooms, bathroom, two reception rooms, lounge hall, servants' hall, kitchen, complete offices; private electric light plant, telephone, stabling; large garage.

Delightful gardens and grounds with full-sized tennis court, rose pergola, rockeries, flower and productive kitchen garden, two paddocks, orchard; in all about

SEVEN ACRES.

PRICE £4,500, FREEHOLD.

DUNCAN B. GRAY & PARTNERS

Head Offices { LONDON - - 129, MOUNT ST., GROSVENOR SQ., W.1
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ADJACENT TO THE HOG'S BACK

Less than 35 miles from London.
RIGHT ON SPLENDID GOLF COURSE.



THIS CHARMING MODERN COUNTRY RESIDENCE,

situate well back from the road and approached by drive. Has due southern aspect and is about 350ft. up.

TEN EXCELLENT BED AND DRESSING ROOMS,
TWO WELL-FITTED BATHROOMS,
THREE GOOD RECEPTION ROOMS.

Buildings of an outstanding character, including stabling for four, garage; the whole with rooms over.

DELIGHTFUL GROUNDS

splendidly timbered, with plenty of shady walks, tennis and croquet lawns; total area about

FIVE-AND-A-HALF ACRES.

FREEHOLD FOR IMMEDIATE SALE.

Owner's Agents, DUNCAN B. GRAY & PARTNERS, 129, Mount Street, W. 1.

50 MILES FROM LONDON

Commanding view of five counties.

AN ATTRACTIVE GEORGIAN RESIDENCE,

affording the following well-planned accommodation:

TWELVE EXCELLENT BEDROOMS,
SEVEN BATHROOMS,
FOUR RECEPTION ROOMS,
CONVENIENT OFFICES.

Cottage. Lodge. Stabling.

Large garage.

ELECTRIC LIGHT FROM OWN PLANT,
MAIN WATER, CENTRAL HEATING.

CHARMING GARDENS

with two tennis courts and excellent kitchen garden; in all about

30 ACRES

(more available).

Price and full particulars from Owner's Agents, DUNCAN B. GRAY & PARTNERS, 129, Mount Street, W. 1.

IN A LOVELY PART OF WILTS

HIGH UP. COMMANDING GOOD VIEWS.



A FASCINATING
TUDOR PERIOD RESIDENCE
WITH MANY OUTSTANDING FEATURES.

EIGHT LARGE BED AND DRESSING ROOMS,
THREE WELL-FITTED BATHROOMS,
FOUR OAK-PANELLED RECEPTION ROOMS.
CAPITAL RANGE OF OFFICES.

GOOD STABLING WITH TWELVE LOOSE BOXES, GARAGES, AND MODEL FARMERY.

TWO WELL-BUILT COTTAGES.

Electricity from own plant throughout, central heating, modern drainage, Company's water.

Well-maintained gardens, with tennis courts, kitchen gardens, etc., with pasture and arable land; in all about

173 ACRES. FREEHOLD.

IMMEDIATE VACANT POSSESSION.

Owner's Agents, DUNCAN B. GRAY & PARTNERS, 129, Mount Street, W. 1, who thoroughly recommend the Property.

MESSRS.
DANIEL SMITH, OAKLEY & GARRARD

Amalgamated with Messrs. H. & R. L. COBB,
Successors to Messrs. CRONK.

TO BE LET OR SOLD.

EAST DEVON

THE FREEHOLD PROPERTY,
known as
THE GRANGE ESTATE,
BROADHEMBURY, HONITON.

A JACOBEAN RESIDENCE of about sixteen bedrooms.

TO BE LET OR SOLD, WITH 29 ACRES,

or the whole Estate of

1,065 ACRES.

SHOOTING. FISHING. GOLF.

Further particulars from Messrs. DANIEL SMITH, OAKLEY and GARRARD, 4-5, Charles Street, St. James's Square, S.W. 1.



OLD-WORLD HOUSE on delightful wooded site 60ft. by 250ft.; eight miles to City, five minutes to station; £3,500, Freehold. Three reception, four bedrooms with lavatory basin to each; central heating throughout; garage; cloaks; solid oak timbers, beams, doors, stairs and floors.—GLEDSTONE, Builder, Broad Walk, Winchmore Hill, N. 21.

KENYA.—Ideal 400 ACRE FARM, most fertile and healthy district Kenya Colony; suitable coffee, maize, wheat, cattle and pigs; trout stream and waterfall; 100 acres ploughed.—Full information from S. L. CLEGG & Co., City Buildings, Old Hall Street, Liverpool; or E. HUTCHISON & Co., Nairobi, Kenya.

BY DIRECTION OF THE EXECUTORS OF THE LATE ARTHUR KNOWLES, ESQ., J.P.

SOUTH CHESHIRE

In the Cheshire Hunt Country. Near Nantwich and Crewe; 20 miles from Chester.



IMPORTANT SMALL COMPACT RESIDENTIAL ESTATE,
ALVASTON HALL, NANTWICH,
including
A FINE MEDIUM-SIZED RESIDENCE or HUNTING BOX,

containing vestibule, lounge hall, three reception rooms, billiard room, eleven principal bedrooms, four bathrooms, twelve secondary bedrooms, two bathrooms, capital domestic offices; pleasure grounds, lawns, racquets court; six glasshouses, motor houses, exceptional fine range of stabling for 20 horses, farmery, lodge, three cottages.

ELECTRIC LIGHTING. CENTRAL HEATING. COMPANY'S WATER.

Enclosures of rich grassland; in all about 52 ACRES. Freehold (except small portion leasehold) and free from chief rent.

WITH EARLY VACANT POSSESSION.

To be offered for SALE by AUCTION by

HENRY MANLEY & SONS, LTD., at Crewe, on Monday, December 2nd, 1929, unless previously Sold by Private Treaty.

Sale particulars and any further information from the Auctioneers, Crewe and Whitchurch; or from Messrs. SALE & Co., Solicitors, 29, Booth Street, Manchester.

Telegrams: "Jenners, Edinburgh." Telephone: Edinburgh 4902.

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Estate and Property Agents, Surveyors and Valuators, PRINCES STREET, EDINBURGH.

LISTS OF FURNISHED HOUSES AND PROPERTY FOR SALE ON APPLICATION.

FOR SALE.

EAST LOTHIAN—NORTH BERWICK

ADMIRABLY SUITED FOR GUEST HOUSE, SMALL FAMILY HOTEL, CLUB, OR PRIVATE SCHOOL.

THIS ATTRACTIVE COAST RESIDENCE

contains:

ENTRANCE HALL, BILLIARD ROOM,
LOUNGE, EIGHT BEDROOMS,
DRAWING ROOM, DRESSING ROOM,
DINING ROOM, NURSERY,
FIVE BATHROOMS.

TWO ACRES OF GROUND,

including well-stocked flower and vegetable gardens.

ENTRY TO SUIT PURCHASER.

Estate Agents, JENNERS, Edinburgh.



'Phones: Gros. 1267 (4 lines).
Telegrams: "Audconsian, Audley, London."

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Branches:
CASTLE STREET, SHREWSBURY.
THE QUADRANT, HENDON.
THE SQUARE, STOW-ON-THE-WOLD.



AT NOMINAL RESERVES. MUST BE SOLD.

CASTLE HILL, HARLEY, SHROPSHIRE

Ten miles by main road from Shrewsbury, in a lovely situation, 350ft. up, facing south.

Hall, two or three reception rooms, seven or eight bedrooms (four with h. and c. basins), two bathrooms, good offices.

ELECTRIC LIGHT. TELEPHONE. EXCELLENT WATER.

CAPITAL GARAGES AND STABLES. CHAUFFEUR'S AND THREE OTHER COTTAGES.

CHARMING BUT INEXPENSIVE GARDENS, well matured, and valuable grassland; in all about

22½ ACRES.

FOR SALE IN LOTS (Lot 1, comprising the House and grounds and one paddock, at a purely nominal reserve) in December next at Shrewsbury.

Full particulars can be obtained from the Auctioneers, Messrs. CONSTABLE and MAUDE, 42, Castle Street, Shrewsbury.

PICTURESQUE LAKE OF SIX-AND-A-HALF ACRES.



The whole Property has been well maintained, is in excellent order, and is for SALE at a greatly reduced price by order of Executors.

SURREY

Perfectly situated on a warm southern slope amidst beautiful surroundings, about a mile from station within easy daily access of London.

THE HOUSE contains billiard and three reception rooms, four bathrooms, ten bed and dressing rooms, men's rooms, etc.

ELECTRIC LIGHT. CENTRAL HEATING.
MAIN WATER AND DRAINAGE.
Sandstone subsoil.

GARAGE. STABLING. MODEL FARMERY. THREE COTTAGES.

VERY CHARMING GARDENS,
delightful woodlands and shady walks, park-like meadows, etc.; in all about
45 ACRES.

Full details from the Agents, CONSTABLE & MAUDE, 2, Mount Street, W. 1.

CONSTABLE & MAUDE, 2, MOUNT STREET, GROSVENOR SQUARE

W. HUGHES & SON, LTD.

Auctioneers and Estate Agents,
38, COLLEGE GREEN, BRISTOL.
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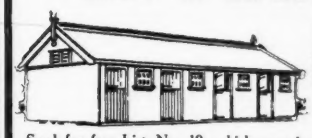
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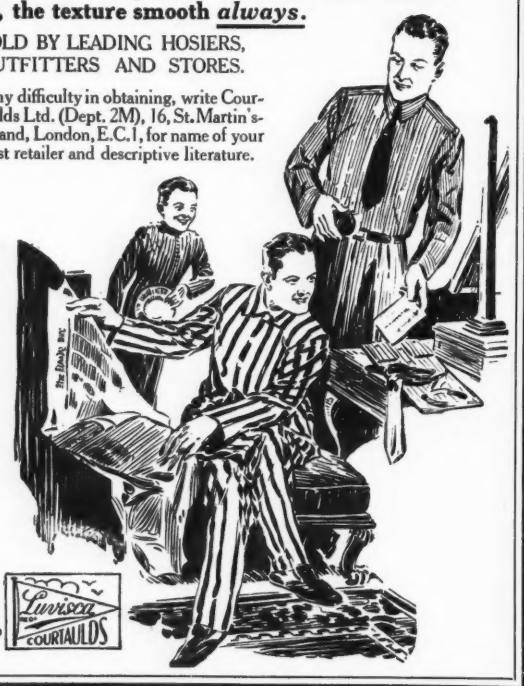
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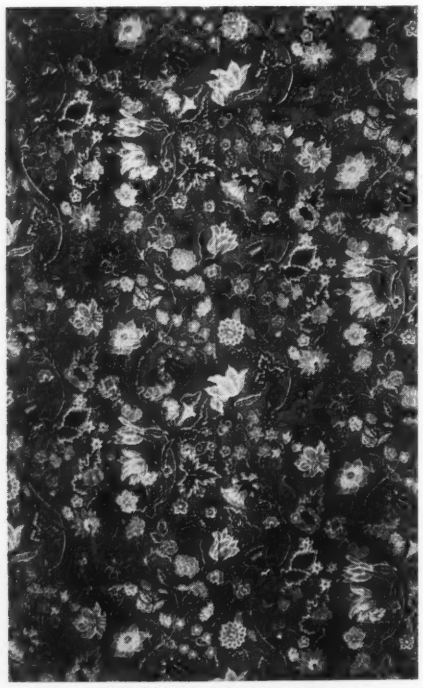
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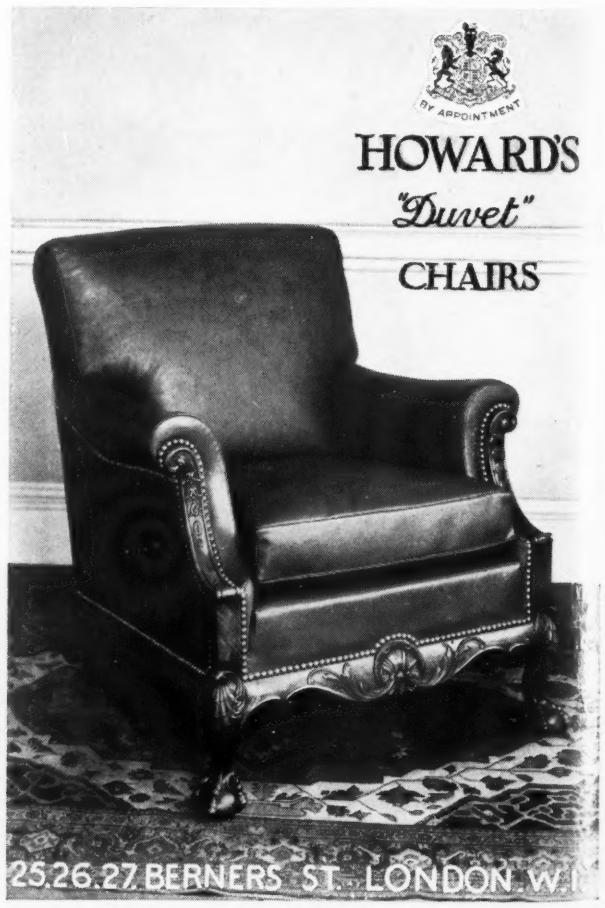
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H.M. THE QUEEN OF SPAIN.

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EDITORIAL NOTICE.

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MR. BUXTON'S CONFERENCE

SIGNS have not been wanting for some time past that many people connected with agriculture are becoming impatient at what they consider the failure of the Government to announce a definite agricultural programme. There is, however, an obvious excuse to be found in the pressure of other business for a Government which has plunged into the sea of international affairs with considerable boldness, and is at the moment involved in patching up the Old Age Pensions and Unemployment Insurance legislation of the last twenty years. Critics have suggested that the root cause of the delay is to be found elsewhere, in the indifferent attitude adopted by the general public towards all agricultural questions; and it certainly has become increasingly evident during the past year that, in spite of an intensive Press campaign designed to arouse public interest in agricultural matters, most people have still as little interest as they had before. The inhabitants of our towns and cities began to think about farming and agricultural questions during the War, for obvious reasons. But as soon as the War was over their interest disappeared, and, until another war endangers their food supplies, the vast majority of the voters in this country are unlikely to show sufficient interest to compel the Government to follow any clear-cut and definite agricultural policy.

It is often supposed that the agricultural community itself can command in the country a number of votes sufficient to enable it to bring pressure upon the existing Government. A careful study of the present electoral arrangements, however, will show that the "strong agricultural vote" is, in reality, non-existent. A recent computation of the strength of the agricultural vote in Scottish constituencies proved that the proportion of voters who were holders of land was one in four in the crofting counties, and that in the principal farming counties it varied from one in six to one in twenty. Even when all farm workers and their wives, together with the children of farmers, were included, the total did not amount to more than one in four in any county constituency, and in the majority of cases farm workers only amounted to one in six of the total number of electors. It is quite evident that the proportion in English country constituencies must be smaller still, and consequently that, even if an agricultural policy were agreed upon by the holders of land and the workers they employ, no single constituency in Great Britain could be controlled by their votes. This is a fact of which all the political parties are obviously quite aware, and consequently agricultural policy is likely to continue dependent on the disinterested benevolence which Governments are able to bestow in the few moments they can spare from the business of appeasing the demands of the urban populations.

The situation which arose during the War, as soon as the submarine campaign separated this country from its oversea bases of food supply, was an object-lesson which no serious student of affairs can possibly neglect, and as a matter of fact recent Governments have in their spare time done a good deal to help the farmer. Rates on agricultural lands have been removed, the sugar-beet industry has been built up on a system of subsidy, great advances have been made in the supply of technical advice to farmers in every district in the country, research stations have been equipped to deal with the hundred and one problems of animal husbandry, the Empire Marketing Board is doing its best to advertise the merits of home-grown produce, and experiments are being made in every direction with a view to building up an efficient system of marketing. These things have already been done, and, though there remain other obvious steps to be taken, it is unfair of the agricultural community to act as though the attitude of successive Governments had been one either of pure neglect or of hostility. Last week Mr. Noel Buxton, Minister of Agriculture, addressed a letter to all the chief organisations concerned with agricultural questions. It seems that Mr. Buxton has found himself unable to accept the suggestion which has been made for an all-Party conference on agriculture, but that after consultation with the Prime Minister he has decided to hold a series of round-table conferences with the most important agricultural organisations. Four members of the National Farmers' Union and two each from the Land Union, the Central Landowners' Association, the agricultural section of the Workers' Union and the National Union of Agricultural Workers are to be called into conference, and there seems no doubt that all the organisations invited will agree to send their delegates.

Even the most confirmed grumblers must agree that this round-table conference is some answer to the complaints of inactivity to which we have been listening. Its scope, however, will be strictly limited. The question of Protection will be definitely excluded from the topics for discussion, as will any question of direct subsidy to the agricultural industry. The four main points laid down by the Minister for consideration are the marketing of farm produce, the development of small holdings, the improvement of live-stock and the destruction of pests. The Conference, of course, obviously cannot lead to legislation during the present session of Parliament, but its mere existence may lead to a much clearer realisation on the part of all the organisations concerned as to what are their common interests and how they can best be realised.

Our Frontispiece

OUR frontispiece this week is a portrait of H. M. the Queen of Spain, who is now in London visiting H.R.H. Princess Beatrice

*** *It is particularly requested that no permission to photograph houses, gardens or livestock on behalf of* COUNTRY LIFE *be granted, except when direct application is made from the offices of the paper.*



COUNTRY NOTES

TWO distinguished men died at the beginning of this week whose lives had run on lines in some respects similar, in others utterly dissimilar. T. P. O'Connor and J. W. Flanagan were both Irishmen and Roman Catholics, devoted to their country and their Church; both were brilliant journalists, and there the likeness between their careers ended. The one lived in the fierce light that beats upon a public character; he was familiarly spoken of by his initials, which is an unfailing testimony to fame; all men knew of, if they did not actually know, "T. P."; he played an interesting, if not a leading, part in politics, and was father of the House of Commons. Flanagan, on the other hand, was one of those who are essentially powers behind the throne. Even in the office of the *Times*, whence he wielded his power, there were, no doubt, many people to whom he was largely a legend, who only now and again caught a glimpse of him walking down a passage, or saw through a half-open door a figure stripped for action, as was his curious habit, without coat or waistcoat. Yet here was a man with some, at any rate, of the qualities of a great one, with a wonderful knowledge of many subjects, and more particularly of all the political ramifications of Europe, and a remarkable power of rapid analysis and exposition. He probably wrote more important leading articles than any man that ever lived, and to have done that is to have played, unseen, no small part in public affairs and to have wielded an influence greater than can be easily measured.

THERE was another difference between these two Irishmen in that whereas Flanagan was a passionate loyalist, "T.P." was a Home Ruler. He was one of the more active of Parnell's followers at the time when Flanagan, though he had nothing to do with accepting the forged letters, was writing in the *Times* the famous articles on "Parnellism and Crime." Those stormy days seem distant now, and certainly all bitterness had long since passed away as regards "T.P.'s" relations with any of his fellow-Members of the House of Commons. He was a most genial and kindly creature whom everybody liked, and as he came to be an old man all parties united in showing him their affection and respect. To the end he retained his remarkable industry and activity of mind. It was only a week or two before his death that he regretfully gave up the editing of the weekly paper that bore his name, but in doing so he expressed his intention of continuing his other literary work. He was ready, facile and entertaining, and it is interesting to know that he wrote all his articles on a typewriter, a feat of which those only are capable to whom writing comes easily. Both he and Flanagan have died, as they would probably have wished, in harness, with no diminution of their vitality or their power.

MOST people will be able to spare the tribute of a smile to Mr. John Galsworthy's unwonted incursion into the polemics which surround the B.B.C. There is something a little pathetic in this confession by one who has the reputation of being our greatest living novelist and is almost, if not quite, our most famous dramatist, that until he read, last week, a leading article in the *Times* he had no idea that the B.B.C. "had a dramatic critic." By this time Mr. Galsworthy has almost certainly discovered (what he obviously did not know when he wrote his letter to the *Times*) that the B.B.C., in addition to a dramatic critic, have also a literary critic and musical critics; and we fear that his dismay and his distaste must have been vastly increased by the discovery. But to those who have lived a little more in the world during the past ten years, Mr. Galsworthy's declaration that "this departure is, to my thinking, wholly vicious" will seem to be so completely founded on misconception as to be entirely unconvincing. When he has time to "listen in" to Mr. Desmond McCarthy's charming talks about books or to Mr. Agate's confidential asides on the subject of the theatre, he will discover how groundless are his fears of "dictatorship." There is, surely, no reason why the public should not be stimulated for twenty minutes once a fortnight to do a little thinking about the books they read and the plays they go to see.

I'LL GO THROUGH MY LAND. . . .

I'll go through my land
Planting me trees,
An avenue of beeches
No higher than my knees——!
A line of honey-scented limes
For the little wild bees.

Spring shall touch my hawthorns
To loveliness untold,
Autumn kiss my poplars
To pillars of pale gold,
And my fir trees face the winter
Unafraid and bold.

So at that last day
When men's deeds are weighed
The lords of loveliness shall nod
Saying, "*Behold he made*
The ways he loved more beautiful
His debt to Earth he paid."

JOAN CAMPBELL.

EVERYBODY wishes success to Sir E. Hilton Young's effort to draft a Bill—which he is to introduce with the support of members of all parties in February—for the better protection of rural scenery. But no one who has given the subject thought can help seeing the magnitude and difficulty of his task. Its scope must range from such national concerns as electrification, housing, and the spread of industry, with its concomitant of the improvement of building designs, to advertisement hoardings and petrol pumps. In every case, moreover, the principle of individual liberty will be assailed—the liberty by which at present one man may set up in security what may be disgusting to all his fellow-men. Regulations already exist for the control of many of the abuses involved, but often they are optional, and, for lack of strong general feeling on the matter, remain inoperative. Under the last Housing Act, panels can be set up to control the designs of buildings, and county councils have powers for the removal of unsightly petrol stations and advertisements. In practice it will probably be found that it is a tightening up of existing regulations that is really needed. Public opinion—the only effective motive power in such issues as this—is gradually awaking to the danger of unrestricted liberty, and the Bill, even if it achieves nothing more, will serve to stir up the national conscience.

THE fame and glory of fox hunting in the Shires has a recorded history which goes back for a century and a half, and beyond that writers assure you that there was always hunting there "time out of mind." Mention any one of the celebrated packs to any half-dozen chance-met Britons at the ends of the earth and you will start a flow

of reminiscence of horse, hound and hunting men which will take you far afield and carry you over stake-and-bound in Warwickshire to grim Irish banks and stone-wall country and thence to the peat bogs of Exmoor. There will be infinite discussion of the relative merits of different countries, and each will uphold his own. COUNTRY LIFE is now publishing week by week a series of articles on "Famous Hunts and Their Countries," which give not only a summary of the main points in the history of these Hunts and some practical idea of the country from a hunting man's point of view, but which also recall to us Masters past and present, huntsmen and leading members of the Hunts, some of to-day and some equally familiar from the not too distant past. There is no sport more wholly absorbing than fox hunting; none which has had in history such an enormous influence on the development of our national character, giving it its profound love of horses and its honourable code of fine sportsmanship. In an era of peace it is a safeguard against softness and degeneracy, and long may it continue to flourish.

LAST Saturday was a day of heavy rain and occasional showers of sleet succeeding a night of storm. Most other forms of sport were abandoned because of the weather; but your true fox hunter is not weather-shy, and a field in apron and mackintosh is always one of riders whose "hearts are in the right place." Yet, with the ground greasy under foot, it is easy for the best of horses to put a foot wrong and for the best of riders to be powerless to avert ill fortune. The Earl of Harrington, hunting with his own hounds, cleared a stone wall on one side of a double, but his horse stumbled at the gate beyond and came down on the rider. Lord Harrington had been Master of the pack for some years before he succeeded to the title, and was prominent in county affairs. His loss will be keenly felt in Derbyshire. Mrs. Lindsay Hogg's accident was even more tragic, for nobody was near to afford help. She was passing over a wooden footbridge on her way home when her horse caught its foot in a hole in the bridge and she was thrown into the stream and drowned. Such accidents as these are tragedies against which no foresight can guard us, but it must be borne in mind that the vast majority of hunting accidents are not serious, and that the annual toll of motor accidents far exceeds in number and in gravity the normal risks of the hunting field.

ARTHUR LILLEY, who has just died at the age of sixty-two, was a great cricketer. He played for his native Warwickshire for twenty-three years, and saw it raised to the dignity of a first-class county. Between 1896 and 1909 he played twenty-eight times for England, and in the seasons of 1902, 1905 and 1909 he played in every single test match. Indeed, when he was at his best—and his best lasted a long time—there was scarcely a question of any other wicket-keeper being chosen. His was a very fine record, and yet, perhaps, Lilley escaped notice to some extent in being as good as he was. He was essentially quiet and unshowy behind the wicket, but if others might look more brilliant, none was more consistent and reliable. He did not stand up to fast bowling as one or two wicket-keepers of, perhaps, greater genius have done, but he was unsurpassed at taking bowlers of slow or medium pace. There was this same quality of coolness and trustworthiness about his batting, and, indeed, about his whole nature; he was the man for a tight place and a sound judge of the game on whom his captain could rely. His cricketing days coincided with those of many great cricketers, when to get a place in an English side was hard indeed. He played with F. S. Jackson and C. B. Fry and "Ranji," Maclaren and Hayward, Jessop and Hirst and Rhodes, and in even this illustrious company he made a name not to be forgotten.

THE large sums of money which Mr. Thomas proposes to spend on road construction during the next few years will be well laid out if he devotes his attentions to improving main roads and constructing badly needed by-passes. But it is much to be hoped that his programme will not involve the conversion of country roads and country lanes into straightened motoring tracks. The beauty of our main roads has been largely lost in the years since the War, but the beauty of our side roads remains, and we must be jealous to preserve them. The deep sunken lanes of Devonshire, with their rich red banks, where mosses and primroses grow in such profusion, or equally the more open lanes of Kent and Sussex, with their innumerable twists and turns and their beautiful hedgerow elms, must never be sacrificed to the sole interests of the motorist. The charm of our country roads, whose every corner reveals a new picture of loveliness, is something unique in the world. To foreigners and to Americans, who are unused to hedges, these winding by-ways seem the quintessence of the English country scene. And, after all, the motorist, too, finds these country lanes as fascinating as anybody else, if he is capable of thinking of other things than mere speed.

A HOT afternoon in August with pneumatic drills ripping up most of the streets in London is as close an imitation of hell as peace-time provides. During this particular week of fogs and frosts and downpours, some people may regret losing even the used-up atmosphere of the summer streets, but it is unlikely that anybody will be sorry to hear that a (comparatively) silent drill has at last been invented. Some desperately modern painter or musician conceivably finds solace in the drill's nerve-shattering racket, but he may be consoled with the assurance that he will be very much better without it. The new drill is fitted with silencers of motor-bicycle pattern, which reduce the machine-gun-like reports to a melodious drone and considerably lessen the vibration. Half one's horror of the drills proceeds from compassion for the men who have to hold the things, and the road workers are well off compared to their fellow-drillers who work in mines or quarries. There the din must be past belief. It is to be hoped that the silent drill will be imposed universally without delay and the old pattern be suppressed by law.

WHEN I AM OLD.

How shall I live when I am old,
  And cannot walk the woods again,
To see the chestnuts' green unfold,
  Or hear the freshening summer rain

Drip on the thirsting leaves, and give
  Fragrance and life to all that grows?
When I am old, how shall I live
  Without life's joys? Ah, no one knows

How I can call before my eyes
  A multitude of beauteous things:
Windflowers and larches; starry skies;
  The flashing of a seagull's wings;

Yes, every lovely sight I see
  Is treasured in my secret store;
I do but turn the golden eke.
  And I am rich for ever.

G. STEWART.

THERE are various signs that the novel, as a literary form, may be released soon from the necessity of conforming, or appearing to conform, to a stereotyped length of some 75,000 words. Mr. Priestley's *The Good Companions* has shown that a story well above the average in length may become a best seller, while *The Bridge of S. Luis Rey* showed the same of a short one. A publisher has also been deploring the fancied necessity of a book's *looking* the proper size, so that short books have to be printed on what is almost thick blotting paper. The discerning reader who buys novels is, of course, indifferent to a book's format if he is assured of the excellence of its contents. It is the needs of the circulating libraries that to a great extent control publishers' decisions, their *clientele* being supposed to prefer novels of a conventional length and shape. But for the libraries, it is not unlikely that publishers would have tried other experiments before now. There are some who believe that the price might be reduced from seven shillings and sixpence to two shillings and sixpence, and the format be like that of French novels—paper-bound and without the, often expensive, coloured dust-jacket.

Famous Hunts and their Countries
THE WARWICKSHIRE—II.



THE WARWICKSHIRE HOUNDS IN KENNEL: E. COX (HUNTSMAN) IN CENTRE, W. MAIDEN (FIRST WHIPPER-IN) ON LEFT.

THE previous article on the Warwickshire was devoted almost exclusively to a short history of past and present-day Masters of these hounds and to a mention of some other celebrities in their history, also to a much condensed description of the country. In the present one an endeavour will be made to give a *précis* of the hound history, which, to some people, may be of greater interest. There are so many Masters of hounds who are keenly interested in what is, in fact, a most fascinating study, hound breeding, that anything written upon the subject is usually devoured. Among the recent authors who have tried to help are Lord Bathurst, who must be given premier place as an authority, and the author of *Shires and Provinces* and *More Shires and Provinces*. All these books and Lord Bathurst's *The Breeding of Foxhounds*, and his *Supplement to the Foxhound Stud Book* in particular, giving pedigrees which in some cases were given up for lost, are of great aid at a time when what, I think, it is permissible to call the renaissance in hound breeding is in progress. After the War almost every pack of hounds in the British Isles was in bad case and much below establishment, and it has taken a good many years to effect a recovery, but I think that, without being unduly optimistic, it may be said that, on a general all-round survey of the situation, we can congratulate ourselves upon that recovery having taken place.



THE MASTERS: MR. C. I. SMITH-RYLAND AND LORD WILLOUGHBY DE BROKE.
Piety, the winning bitch hound at the Puppy Show 1929 in the foreground.

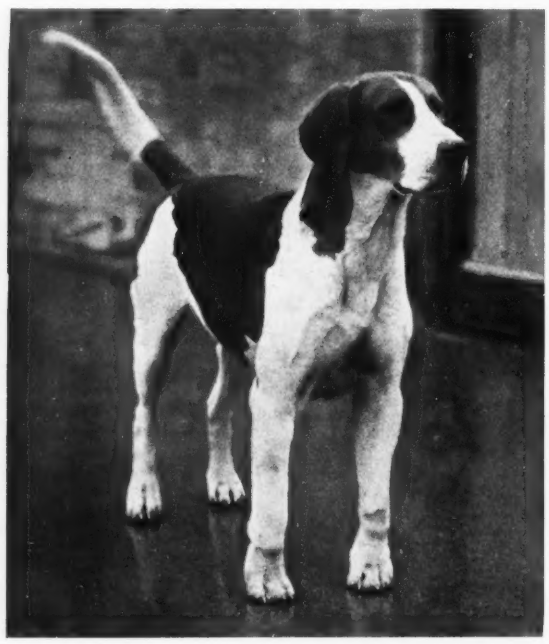
It is due to the great enthusiasm of what may be called the rising generation of Masters, guided by the experience of, among others, the Duke of Beaufort, the Earl of Yarborough, the Earl of Lonsdale, Earl Spencer, Lord Charles Bentinck, Mr. George Fitzwilliam and Mr. Foljambe, who placed their oldest and most valuable lists at Earl Bathurst's disposal, that much of this has come about. When the *Foxhound Stud Book* was kept by the Rev. Cecil Legard, he filed a complete record of all hounds entered each year in certain kennels, some of them reaching back to 1760, but, unfortunately, the whole of these records was destroyed, together with all the papers and old hound lists, after Mr. Legard's death. It is this loss which Lord Bathurst has endeavoured to repair, and how well he has succeeded those who have read his books will be only too ready to acknowledge. Lord Bathurst's own pack (V.W.H., Cirencester) is a model of scientific breeding, and it is a liberal education both to see his hounds and study his admirable methods.

Shortly condensed, Lord Bathurst's scheme

of things is this: to breed back on parallel lines to certain well known strains and so make sure that you are getting the right blood. His lordship believes in breeding rather close occasionally if he is sure that the dog and the bitch are absolutely right, but he never overdoes it. A shining example is Lord Bathurst's famous hound Trouncer (1923), but in his case there is no repetition of names till Milton Glatton (1905) appears in the fourth and fifth generations. Trouncer's "T.R.'s" as Lord Bathurst calls them, are the rock bottom of his beautiful pack.

I mention this fact here because it links up with what Corbet did where that renowned hound Trojan, whose name is so famous in Warwickshire history, was concerned, and also with what Osbaldeston did where Furrier was concerned in the Quorn kennel. The critics of those times did not concur, and Beckford undoubtedly disapproved of Corbet's predilection for such close in-breeding. Beckford said, and unquestionably he was referring to Corbet and his "Trojans": "A very famous sportsman has told me that he frequently breeds from brothers and sisters. As I should be very unwilling to urge anything in opposition to such an authority, you had better try it, and if it succeeds in hounds, it is more I believe, than it usually does in other animals."

Corbet had such a tremendous opinion of the lowly bred Trojan that his in-breeding to him was, perhaps, excusable. It succeeded, which is perhaps the best proof, for that pack of "Trojans" which Corbet brought from Shropshire to Warwickshire when he took the country in 1791 was, we are told, a very fine hunting pack indeed, and in 1812 some of its descendants found their way to the Middleton, for the then Lord Middleton bought Corbet's hounds lock, stock and barrel, and gave some of them to Sir Tatton Sykes. Trojan's pedigree has been



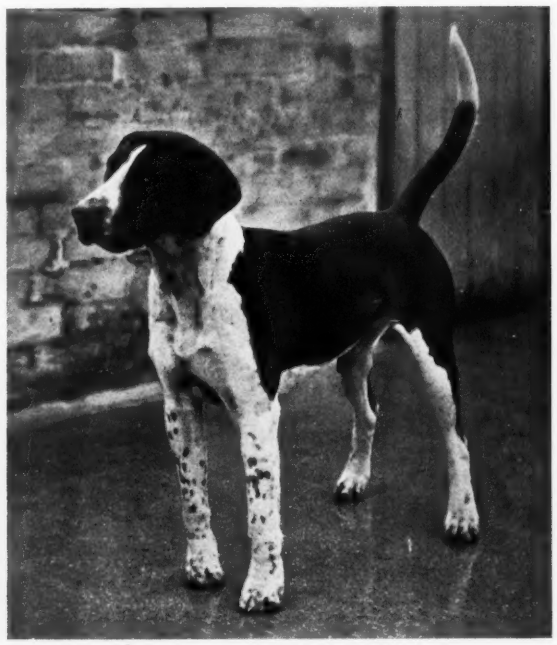
CARBINE.



Frank Griggs. MARQUIS. *Copyright.*



CONVOY.



PILGRIM.

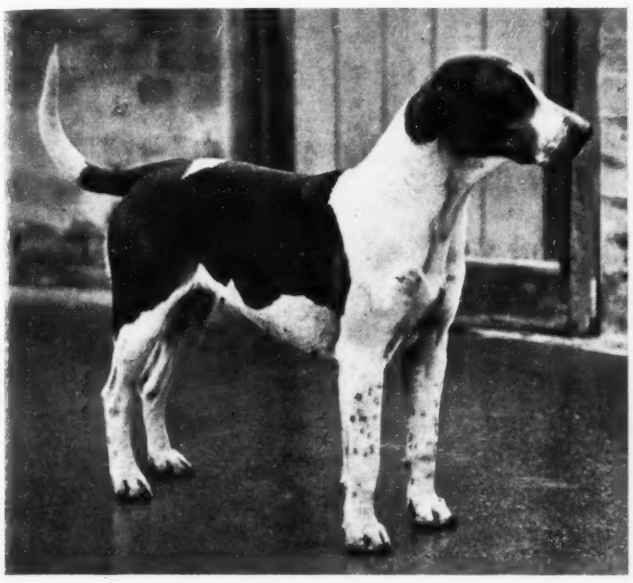
chronicled so often in every book which has dealt with hound breeding that it is almost redundant to repeat the story. The main facts, however, must be mentioned. Trojan is said to have sprung from "harrier" stock, for his dam Tidings was among a draft of harriers Corbet bought at Tattersalls about 1776 or 1777. Tidings, it is recorded, "looked very like a dwarf foxhound." This, I am sure, is what she was. In the early days of hunting, in all packs the hound was actually the same hunting dog, and the Masters sorted them out into three divisions, the big ones for the stag, the medium hounds for the fox and the small ones for the hare. Hence Tidings, as I take leave to think! Corbet liked her so much that he sent her to Lord Spencer's (Pytchley) Trueboy, and the result was Trojan. He is usually referred to as a "Warwickshire" hound, but, as a matter of fact, he never was, for he was entered in 1780 when Corbet was hunting the country round Lichfield, and it was not until 1791 that Corbet became Master of the Warwickshire. It was, therefore, a pack of Trojan's descendants which hunted a Warwickshire fox. Trojan himself is handed down to us as a most amazing jumper, as good as any fox, which is saying a great deal, and high park walls never defeated him. A fox is as good a jumper as a cat, many of whose attributes he possesses; in fact, some people believe that he is a link between the cat and the dog tribes! Into this there is no space to go, but there is some evidence, particularly where the fox's eye is concerned.

Trojan was a little one, barely 23ins. and set on very short legs—a type, so far as his height is concerned, which most modern Masters desire, for the big hound is not greatly favoured, and anything that is 25ins. or over is looked upon as an outsize. The main object, of course, must always be uniformity, and this was, no doubt, why Corbet, having got his pack level and to type, thought that the best way to maintain that state of affairs was to in-breed. His hounds were said to be all brothers and

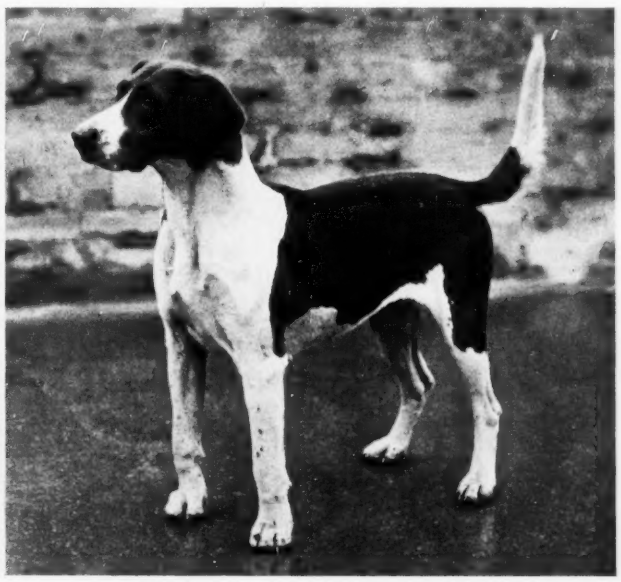
sisters, uncles and aunts and first cousins. So, for the matter of that, were Osbaldeston's during the Furrier epoch, for frequently he made the whole of his draft for a day's hunting from Furrier hounds.

It would advantage breeders of hounds to read the chapter in Lord Bathurst's book *The Breeding of Foxhounds* on "Mendelism." Lord Bathurst goes deeply into the subject with his accustomed thoroughness, and if I had the space at my command, I should like to review this chapter at length. I can but give the reference and hope that it may be of service.

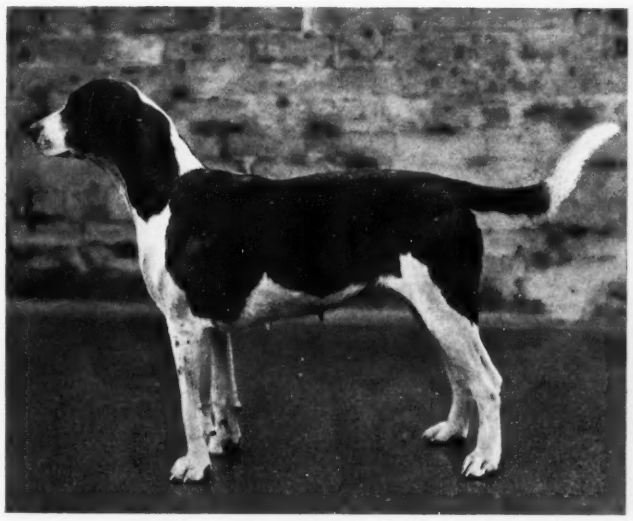
The eighteenth Lord Willoughby de Broke, who became Master of the Warwickshire in 1876, and is by common consent rated one of the greatest breeders of a really good foxhound in Warwickshire or anywhere else that the world has seen. It



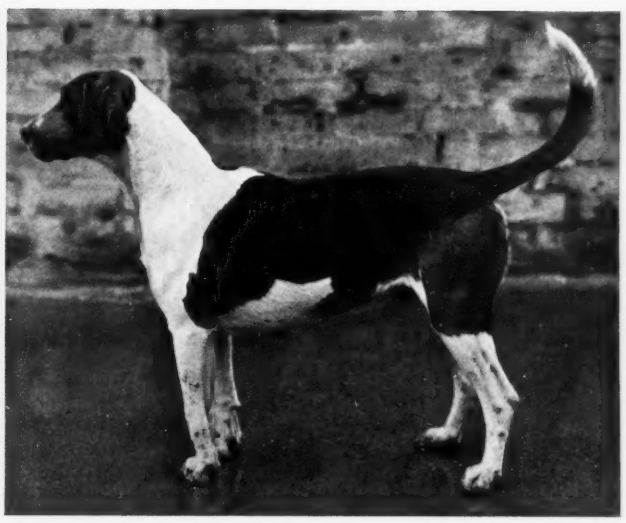
TULIP.



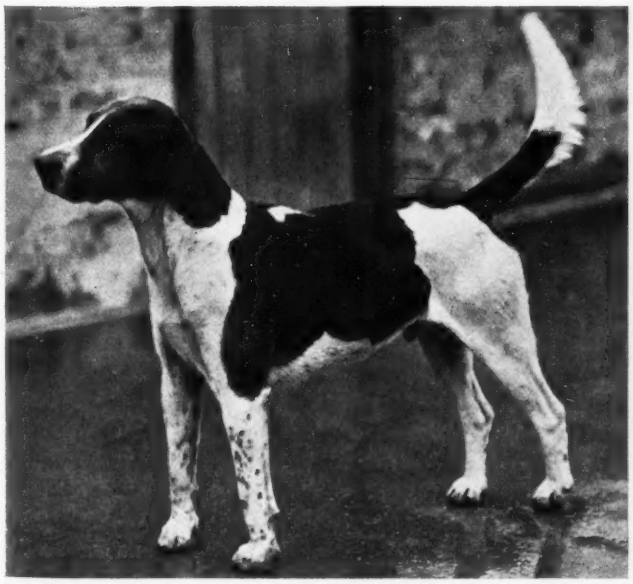
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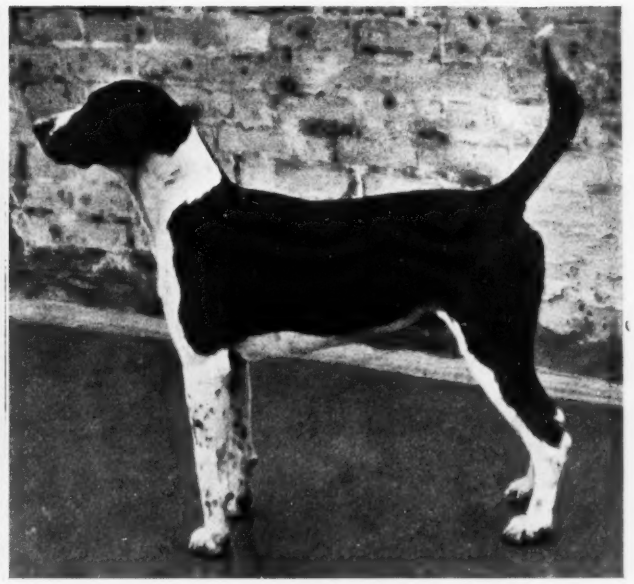
SOCIAL.



TUSCAN.



Frank Griggs. ROCKWOOD.



PILGRIM. *Copyright.*

was a stroke of genius on his part in selecting Lord Coventry's Rambler and the Quorn Alfred and mating their issue with various Belvoir hounds. When this Lord Willoughby first came on he would not have had a very good entry unless he had bought a draft of hounds from Mr. Musters. It was in the following year, 1876, that he augmented his entry by drafts of young hounds from the Brocklesby and Mr. Chaplin's, and in 1878 he had a draft from the Belvoir. Lord Bathurst points out, however, that the real foundation of his success was from one of his earliest home-bred litters in the entry of 1877, a litter of two and a half couple by Lord Coventry's Rambler (1873) from the Warwickshire Charity (1870). These hounds were Ransome, Regent, Rival, Rosy and Ruin. Lord Willoughby, it is said, found them wonderful in their work, and in 1877 Rival had a litter of two and a half couple by Quorn Alfred (1872), and some of the dog hounds proved wonderful stallions. Ruin was also sent to the Quorn Alfred and Rosy to the Belvoir Fallible (1874). This Quorn Alfred nick is considered the classic one. It has proved itself in the past and it continues to do so to-day. Ravager was probably the best hound that Lord Willoughby ever bred. In the Middleton kennel to-day this Old Warwickshire blood is rated as it deserves to be, very highly, and the plan there is to adhere to Brocklesby Wrangler (1899), Belvoir Stormer (1899), Grafton Woodman (1892), this old Willoughby de Broke strain about which I have just been talking, *i.e.*, the Quorn Alfred and Lord Coventry's Rambler–Belvoir mixture, to-day, incidentally, very prominent in the North Stafford and Pytchley Freshman (1891). It has been well and truly said that if you keep these hounds in your mind—and are lucky enough to be able to combine the strains—you cannot possibly go far wrong.

When, therefore, it has been said that the eighteenth Lord Willoughby de Broke holds high rank in the list of hound breeders, no undue honour is claimed for him, for the work he did still carries on, and the student of hound breeding can delve even deeper than I have, in citing these few instances, to find the proof for himself. Lord Willoughby stuck to Quorn Alfred and Belvoir Fallible, and he made no mistake. He went on with this, and it was not just luck or *flair* for selecting the best working stallion hounds of his day, but a well justified confidence that he was right. No one could go very far wrong who follows his example.

It was a truly remarkable epoch in Warwickshire hound breeding into which, I am afraid, it is not possible to go at any greater length, but I hope enough has been said to give a general outline of this Master's method. The Warwickshire Clasher–Columbine (1870) blood all on the lines indicated is quite classic.

It is not possible to go through the hound history of every Warwickshire Master since the Lord Willoughby of whom we have just been talking up to the time of the War, when things in every kennel went very much agley; but the work that Lord Willoughby did carried on in the kennel well into 1911 and after, and during this long period came a hound named Samson whose date was, I think, about 1900—one of the real old Warwickshire strain bred on the lines I have indicated.

When Mr. Walter Buckmaster and the Hon. E. D. Portman (now Lord Portman) took on in 1924, Lord Portman took over the hound side of things. The first thing he tried to do was to get the old Samson blood back into the kennel, and in this he was making some progress through, for one, Brusher, who was a Whaddon Chase hound by the Oakley Bridegroom with a line to Samson. Another hound through which Mr. Portman was getting back to Samson was the bitch Sorcery, whose sire Sapient also had a line back to the old dog, and he also got a line through Warwickshire Weathergauge. But the Buckmaster–Portman partnership came to an untimely end before any of these well meant efforts arrived at complete fruition. After this Sir Charles Wiggin, who was for so many successful years with the Brocklesby with Lord Yarborough, managed things for the Warwickshire Committee, and his hound-breeding operations were greatly aided by the late Mr. Edmund Paget, the Quorn joint Master, who gave Safeguard to him. Safeguard sired, among others, the Quorn Peterborough Champion Cruiser, and when he came to Warwickshire he did that kennel a tremendous lot of good and gave Major Huttenbach some hounds to work on. The Warwickshire hound list is full of Safeguards, of which more presently.

When Major Huttenbach came on he took the hound breeding side very seriously, as, indeed, he did everything else. He was a staunch believer in the necessity of sticking to blood—and by blood is meant the highest. He termed it Classic Blood, and although it is tracing back a good bit to enumerate five—the Big Five as it were—these were his ideals: Belvoir Fallible (1874), Belvoir Weathergauge (1876), Croome Rambler (1873), Milton Solomon (1881), Grove Harkaway (1885).

Bringing it a little closer, he always sought after the following two:

Belvoir Dexter (1895)

Brocklesby Wrangler (1899) { Five crosses to Croome Rambler (1873). / Three crosses to Belvoir Weathergauge (1876).

Warwickshire Samson (1900), that dog I have mentioned, and Pedlar (1901), both winners and workers, bear out this theory of "blood will tell." The latter dog has nine crosses to Croome Rambler (1873), three crosses to Belvoir Weathergauge (1876), six crosses to Quorn Alfred (1872), two crosses to Belvoir Fallible (1874). Can you beat it anywhere?

Talking of the two year 1927 and one year 1928 hounds of Major Huttenbach's operations, from the list I find stallion dogs used primarily are Arklow, the only dog in the kennel when he took over with any pretention to the title of stallion. From outside kennels the Quorn heads the list with Safeguard and his son Bachelor, while Cheshire Craftsman did Major Huttenbach very well. He also attempted to introduce more cry, and looked to the offspring of Berkeley Darter (1919) to give it to him. He did not go direct to Berkeley for the cry, as he did not entirely approve of their colour, and although the danger of throw back is always there, it has been, I think, minimised—hence the use in the then coming entry of Bicester Dealer (1925) and North Cotswold Dasher (1926).

Nose—which is really only a surname for work in the field—obviously is the chief essential. No hound which cannot hunt a fox under the worst conditions is worth feeding or keeping, and certainly not worth breeding from.

From this story of what has been done in the past, both remote and immediate, it will be gathered that the present mastership starts with every possible thing in its favour where the kennel is concerned, and what must strike anyone who goes through this pack is that they have been got really level. This counts for such a lot. As is usual in most joint masterships, the labour is divided, and in this case Lord Willoughby de Broke looks after the hound side of things and Mr. Smith Ryland the horses, and both unite in the other general duties which fall to the lot of Masters of hounds.

They have sixty-nine couples of working hounds, a more than liberal allowance for a four days a week pack, and they have sixty-seven and a half couples at walk, so that there is no shortage, neither is there likely to be. When Major Huttenbach relinquished the reins he had 136 puppies alive. At the moment there are seventeen couples old dog hounds and nine and a half young dogs, total twenty-six and a half couples; twenty-four couples old bitches and eighteen and a half couple young, total forty-two and a half couple, and all of this year's lot have entered well. They are what every Master and huntsman wants most, a good hunting pack, a quality alongside of which good looks are almost unimportant. To go through the gallery in detail would take far more space than is at my present command, and so I must endeavour to confine myself to the salient features—the good deeds principally of Arklow and Safeguard. Arklow (1925), who, like Safeguard (1920), is off their list, is by Heythrop Arklow (1919) (by Brocklesby Argus, 1914, out of Simple, 1915, by Brocklesby Drummer, 1910), out of Heythrop Gainsay (1922), by North Stafford Gaylad (1915), the great-great-great-grandsire of Warwickshire Racer (1906).

One of the best-looking young dogs I saw recently was Grappler (1928) out of Gravity (1924). This dog is not in the picture gallery published with this article, but I saw nothing I liked better, and if he is not a future father of good stock, then I have never seen one.

Palmer (1929) is another Arklow out of Pamela (1926), sister to Pansy. He was the third prize winner at this year's puppy show, but I liked the other dog, Grappler, better. Pansy, Pamela's sister, is the dam of the winning dog, Pilgrim, at this year's puppy show. A few details for reference: Pilgrim (1929), by Cheshire Craftsman (1923) out of Pansy (1926), by Steadfast (1922) out of Meath Proxy (1921), whose great granddam was by Belvoir Gaylad (1902).

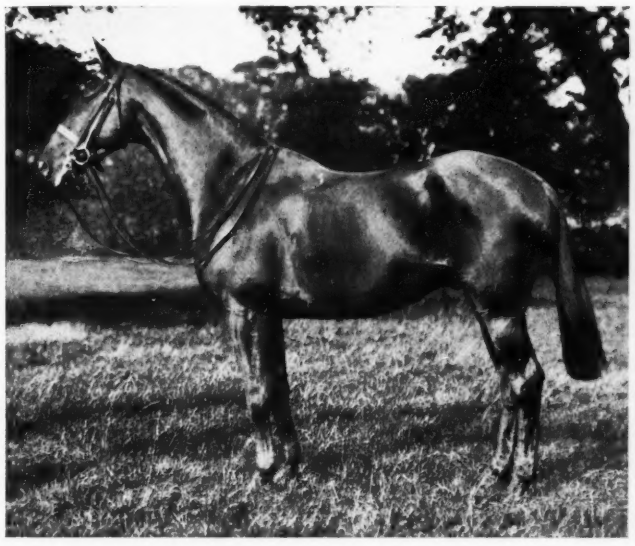
Piety (1929) won in the bitches this year, and she is an own sister to Pilgrim, a great triumph for the family. Piety is a very stylish little bitch, and I should think she ought to fly. I am told that she is extremely fond of fox-hunting and has entered very well. Rockwood (1929), second in the dogs at the puppy show, is an own brother to Tuscan (1927), by the South Shropshire Tartan (1922) out of Royalty (1918), by Rampart (1918). He was by the Milton Harborough (1912). South Shropshire Tartan goes back to a bitch, the Meynell Magpie (1908) by Meynell Why Not (1904), who comes in on the dam's side.

Why Not, the once despised Cheshire whelp and subsequent Peterborough champion, practically bred a pack of hounds in the Meynell kennel, for at one time they all traced back to him. A bitch of old Safeguard's I liked almost better than anything else I saw was Social (1927), out of Priestess (1924), who was by Rampart (1918), the hound we have just been talking about in the Tuscan connection. I am told that Social is just as good as she looks, and that is saying a good deal. Incidentally, neither in this kennel nor in the Quorn one can I remember having seen a bad-looking Safeguard bitch. The old dog was a "Romney" or a "Gainsborough" for beautiful ladies. Banker (1928) and Carbine (1928), both Safeguards—for Banker is by Quorn Bachelor (1924) Safeguard's son—are two other young dogs which I should think Lord Willoughby and Cox are bound to use in the future. Banker is very like his father and possesses his best attributes—a real good young dog in his work. I think this is a particularly nice hound, and he is so well balanced with first-class neck and shoulders on him. Glowworm (1929), third in the bitches at the Puppy Show, is a lady whom you would turn round to look at twice or oftener. She is by Cheshire Grafton (1924) out of Parable (1926), sister of Pamela, Pansy and Panic. Pansy is a wonderful mother, and in three litters has had twenty-eight puppies,

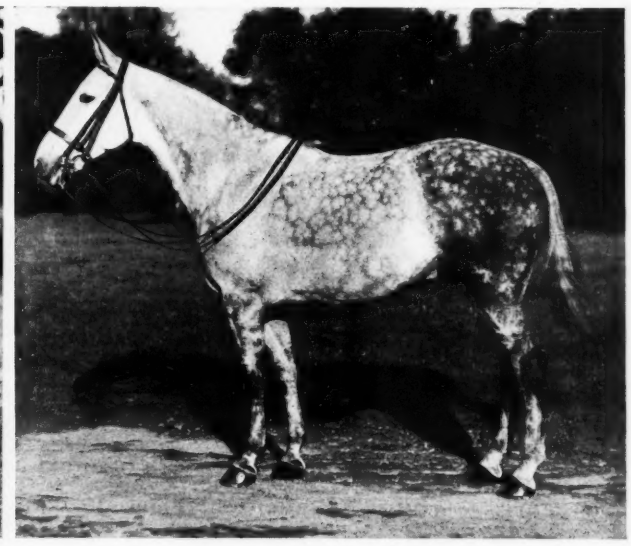
among them Pilgrim (1929), Piety (1929) (winners *vide ante*) and Paragon (1928), that young Safeguard dog mentioned above. Great as the temptation is to go on drawing more hounds, I am afraid the guillotine has got to come down and the rest of the story of a very interesting visit be left to the imagination. I think they have a very good pack of hounds at Kineton, and it will be amazing if they do not continue to show the high-class sport with which the best traditions of Warwickshire have ever been associated.

The pictures of some of the Warwickshire Hunt horses on this page give a very good idea of the stamp required, and, though only a few are here shown, from what I have seen of them performing in the field and know that they are what they have got to be if they are to see the end of a hunt in Warwickshire. No horse that is not a super-performer over timber need apply in this part of the world, and all these and the others are.

Dare All, a nice quality horse, by Darigal out of Hampton Belle, is a chestnut gelding and a winner of numerous chases. He is one of Cox the huntsman's stud.



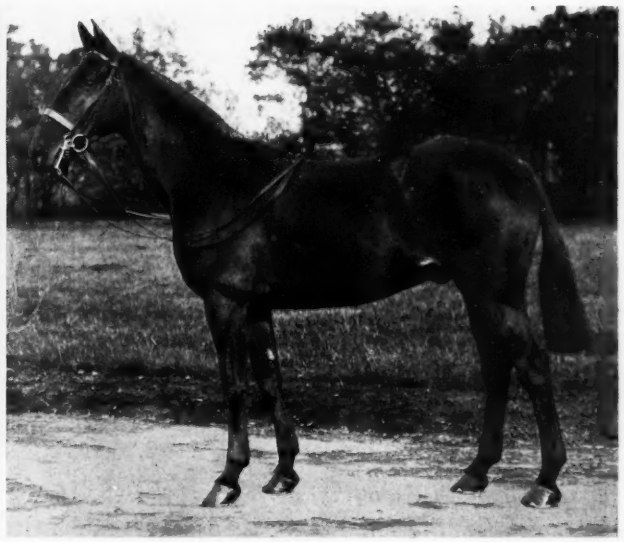
DARE ALL.



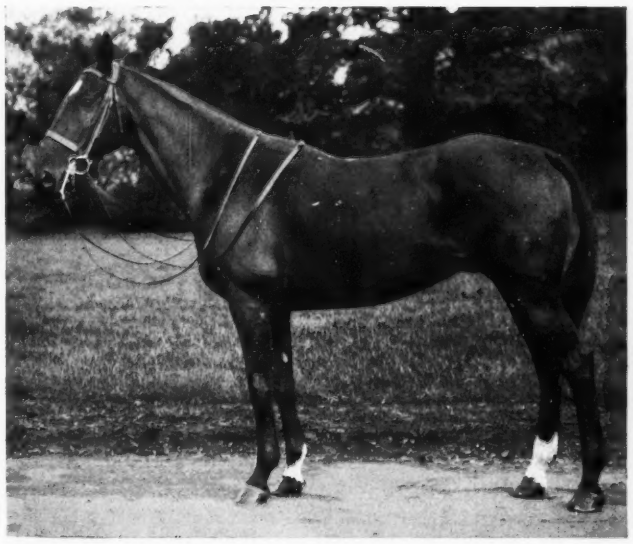
BRAMPTON.



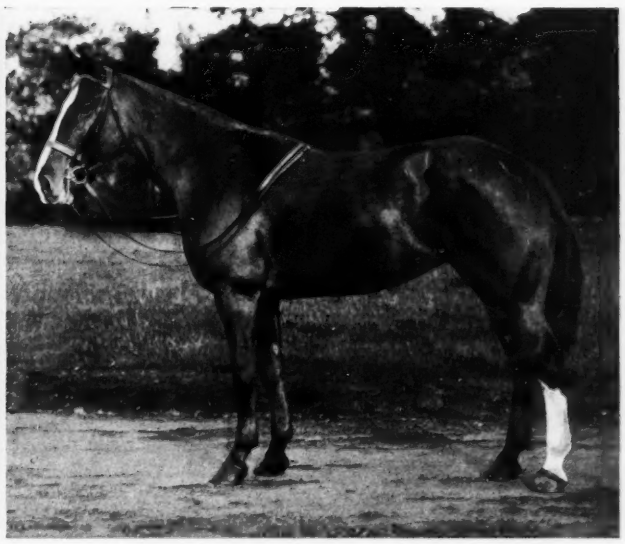
PAGE BOY.



GAYDON.



Frank Griggs. SWALLOW.



DUNSDEN. *Copyright.*

SOME OF THE HUNT HORSES.

Brampton, the grey, looks the part, and is it—a first-class performer, as also Page Boy, by Irawaddy, a brown gelding which I believe is a charming horse to ride.

Gaydon, a brown gelding, is another; and May Swallow, by Gilgandra out of May Queen, a brown gelding; and Dunsden, by Dunholm, a bay mare, I think will say all that there is to say for themselves.

Some of Major Huttenbach's Hunt horses were taken over, but most of the present ones are new, and I think Mr. Smith Ryland is to be congratulated. HARBOROUGH.

THE AUSTRALIAN LYRE BIRD

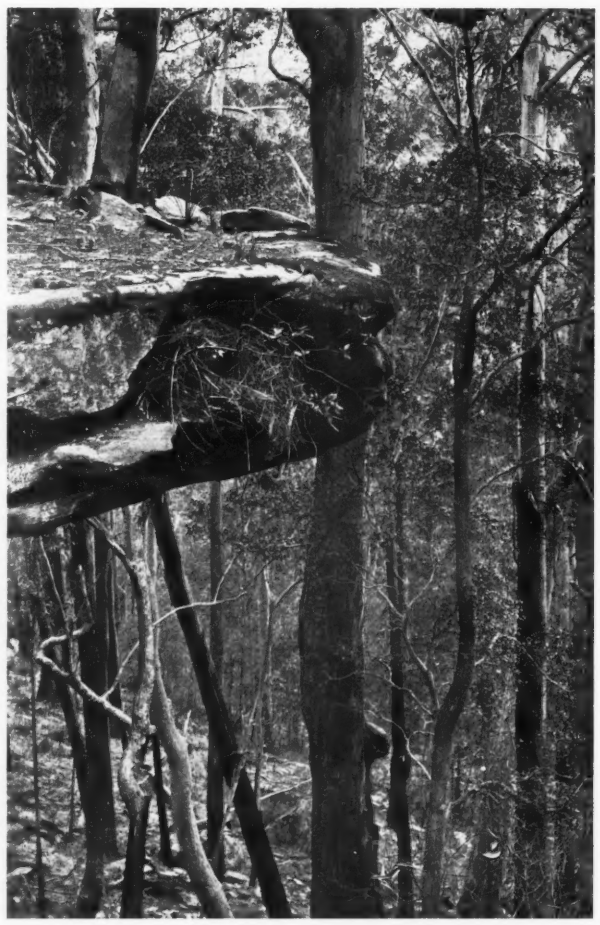
By DONALD THOMSON.

REMARKABLE, in a land renowned for the extraordinary character of its wild life, is the lyre bird (Menura Novæ-Hollandæ), at home in the dense fern gullies and mountain gorges of south-eastern Australia. To the lyre bird is attributable the record of early settlers in Australia of "wrens as big as peacocks," but the lyre bird has now another claim to fame, and is fast establishing his reputation as the master mimic not of Australian birds alone, but of the bird world at large.

Like the bower birds, the lyre birds make playgrounds—dancing mounds in place of bowers—upon which to carry out their extraordinary displays and from which much of their wonderful mimicry is uttered.

To photograph the lyre bird at home is at once the ambition and the despair of every Australian bird-photographer; but, in spite of attempts over many years, there are very few good photographs of the birds, scarcely any of the male, in a wild state.

Not only does the lyre bird inhabit only the dullest, darkest gullies, but its plumage is of a dull, dark, reddish brown, which is very difficult to photograph; and its nesting time—almost the only time at which even the female is approachable—is in the very middle of winter. Some idea of the difficulties involved in photographing "Menura at home" may be gathered from the fact that the accompanying series of photographs was taken over a period of about ten years, and some of those of the bird at the nest required an exposure of no less than 40secs.



NEST OF THE LYRE BIRD IN A CLIFF FACE.

The lyre bird's name was originally derived from the lyre-like form of the tail of the male, but it should be noted that this tail, even in display, is rarely, if ever, carried erect as one sees it, as a rule, in books and in museum specimens. Rather it is carried straight out behind, rather like the tail of a pheasant—which, in a general way, the lyre bird resembles in size as well as in form.

Each male has a more or less well defined stretch of territory of his own, beyond which he rarely ventures far and upon which his rivals seldom trespass. Towards the end of April or early in May—at the beginning of the Australian winter—he busies himself with the construction of his playground or playgrounds, for he may have one or several of these. These are merely clearings among the ferns or undergrowth, from which the vegetation is removed, in the centre of which the earth is scratched up into the form of a low mound about 2½ft. to 3ft. in diameter. Upon this the male holds his wonderful concerts, and here he struts and prances and displays before the admiring eyes of his dull brown, stay-at-home lady-love—or "lady-loves," if you will.

The lyre bird is often stated to be a polygamist, but this is by no means certain. It is true that he will often be seen in the company of a number of apparent females, but it must be remembered that the male



Donald Thomson. *Copyright.*

A FEMALE LYRE BIRD AMONG HER NATIVE SCRUB IN THE HILL COUNTRY OF NEW SOUTH WALES.



FEMALE LYRE BIRD AT NEST IN ROCK FACE.

only dons his full plumage in his later years, and until then he resembles the female in general appearance.

At the mound the lyre bird is singularly shy, and few bird observers have ever seen him in display. The two long "sickle" feathers of the lyre, tinged with rich rufus colour, are carried along on either side of the body, and the filmy, grey-blue central feathers over the sides and back. Then, strutting backwards and forwards, he vibrates these rapidly, until, seen through the fern, he looks just a phantom shape in a halo of soft grey-blue.

This display is accompanied by a variety of weird notes of his own, often with the addition of dozens of other bird calls and songs, which he mimics to perfection. Indeed, each of these notes individually is generally so perfect that, were it not for the fact that they all issue from the same spot, their true origin would never be guessed. The loud, spontaneous cry of the p lot bird, the ringing "crash" of the coachwhip bird (Psophodes Olivacens), the shrieks and cries of the black cockatoo, the gaug gang cockatoo, and a host of others of the parrot tribe, as well as the low chatterings and scoldings of a myriad small fry, all figure in the *repertoire* of the lyre bird. Hour after hour the gully and hillside "rings" with his mimicry and the rich, mellow, organ notes of the bird's own song. Now Menura is coming into his own, and many folk make long excursions into the hills just to hear the lyre bird. At Sherbrooke Forest, in the Dandenong Ranges, near the city of Melbourne, Victoria, the lyre birds have become famed far and wide, and now to visit Sherbrooke and to miss the "voice" of the lyre bird is akin to missing the song of the nightingale in a moonlit Devon spinney!

The nest of the lyre bird is a huge, domed structure of twigs and sticks, lined with rootlets and fibre and cosily



FEMALE LYRE BIRD LOOKING OUT FROM HER NEST.



Donald Thomson. *Copyright.*

RETURNING FROM A FORAGING EXCURSION TO FEED THE CHICK.



Donald Thomson.

LYRE BIRD CHICK AT ENTRANCE TO NURSERY.



Copyright.

NOTE THE GREAT SIZE OF THE YOUNG CHICK'S FEET.

furnished, not at the time the main structure is built, but just before the eggs are laid, with soft down feathers from the mother's own breast. A single egg is laid, about the size of a hen's egg, and of a greyish purple in ground colour, mottled and blotched with a darker purple or black.

Apparently the mother alone tends the chick, for after a vigil extending over some days at more than one nest we have never seen a male so much as approach the nursery.

The chick, as might be expected of an only child brought up without the stern hand of its father, is given to "tantrums," and when touched fills the gully with shrill, blood-curdling, ear-piercing shrieks.

At the nest the female is often very tame and confiding, and does not object to the chick being handled. The lyre bird is confined to a small area in coastal south-east Australia in the more or less temperate regions, where the rainfall is high.

RIVIERA GARDENS

BOCCANEGRA

THE Riviera is a curious place for plant life. You would imagine, on looking at the dry hills and hard-baked soil in midsummer, that nothing could possibly grow without a proper system of irrigation and careful, sustained watering during at least half of the year. These dry conditions are, of course, the reason for the commonness of drought-resistant plants, some of which are seen in almost every garden; but there are others which thrive apparently as well under arid summer conditions which one would imagine would require certainly more water than they get. However, once they are established, they seem to be able to carry on for many years under conditions which would be impossible in the



G. R. Ballance. THE TERRACE OF THE NEW WING AT BOCCANEGRA. *Copyright "Country Life"*

British Isles. A good example of this is the garden at Boccanegra, now the property of Mr. John Tremayne. This garden is situated in Italy, about a mile beyond the more famous La Mortola on the road to Ventimiglia. This garden must be unique on the Riviera. It was constructed about twenty years ago, on the bare hillside, amid pines and olives, on the slope below the main road. At the start, many of the rare and curious semi-tropical plants of the day were planted, and then, for thirteen years, the garden was left derelict and neglected, until it was acquired by the present owner. What he found was a complete tangle of southern vegetation. The extraordinary thing is that so many of the original rare introductions have survived and are healthy, even after they have been swamped by strong-growing local weeds for many years. The clearing process is being done gradually, and almost every day fresh finds are being recorded as the lower reaches of the garden are cleared. Even more extraordinary is the fact that many of the plants are still alive in the pots in which they were planted so many years ago, and that they forge ahead once the pots are removed and the roots are given freedom. This proves more than any other fact the real fertility of that portion of the Mediterranean coast, even though appearances are extremely deceptive.

The original house and piazza were small, and they have been added to by the present owner, and a long, low, new west wing has been constructed. From the road nothing is seen except a high wall which runs the length of the property. A gate opens on to a charming paved courtyard by the old house, overshadowed by some magnificent eucalyptus trees in splendid health; indeed, these are among the best of all along the Riviera, and this is saying a good deal, as the gums grow particularly well. The roof of the loggia below forms a look-out point with a wide panorama, where splendid views of La Mortola, Bordighera and the mountains beyond Mentone may be enjoyed.

The main garden lies between three paths that wander along the hillside, running almost east and west, parallel with the road. The soil is rocky, and one would not imagine it to be particularly fertile, but many rare flowering shrubs and aloes grow particularly well among the olives and casuarinas. As a rule, cacti and aloes are rather difficult to place with other plants, as they are typical of more or less desert conditions; but after seeing them at Boccanegra one comes to the conclusion that, provided they are large enough, they lose much of their somewhat distorted and *bizarre* appearance and fit in extraordinarily well with the landscape. One of the illustrations shows two enormous aloes, unfortunately not in flower, with a group of big blue echiums beyond. Although the shape of the leaves may be rather weird, yet they are set in symmetrical pattern,and certainly show up well against the distorted trunks of the old olives, and the mixed vegetation beyond. Even a huge prickly pear, which is seen on the right of another illustration, looks as if it should be growing there, with the rough cobbled walk, and the old gnarled tree beyond it. This is an interesting garden for the plant lover, as no attempt has been made to garden in the more formal manner which is so often seen on the Riviera. One is always coming upon interesting plants, and the effect is heightened by seeing small clumps of the perennial white convolvulus or Spanish iris, or asphodel (an uncommon plant on the Riviera), or roses, growing in between. Common natives are not



ALOES GROW SPLENDIDLY IN THIS GARDEN.

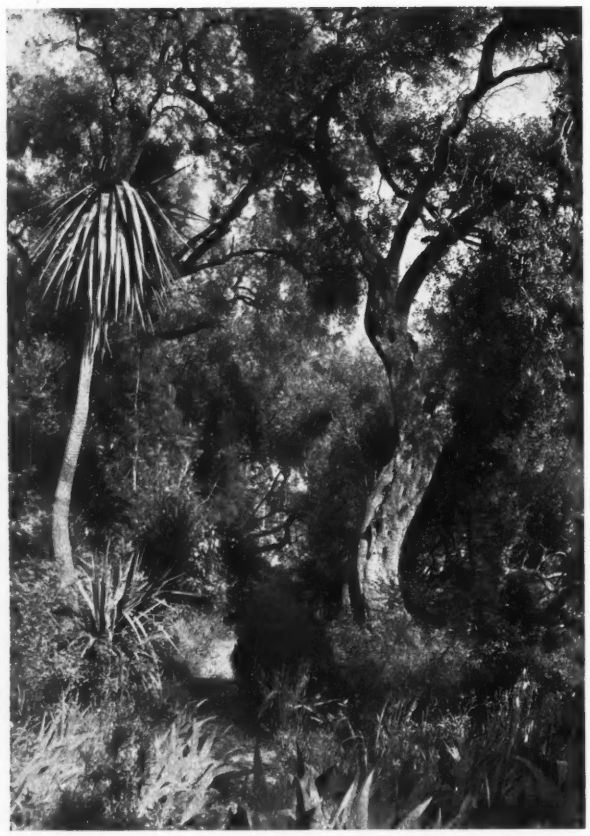


LOOKING ACROSS THE BAY TOWARDS LA MORTOLA.



G. R. Ballance. *Copyright "Country Life."*

IN THE WOODLAND GARDEN.



RARE PLANTS GROWING AMONG OLIVES.



A CASCADE OF WILD LAVENDER.

neglected, and one of the most charming sights is a great cascade of wild lavender which flows down a rocky bank between two paths.

Below the garden are old olive woods, with paths flanked with all kinds of flowers, apparently growing wild and in their natural surroundings. Large clumps of echiums grow here and there, and only prove what has been mentioned before in these articles on Riviera gardens, what a beautiful combination is made by the rich blue of the echium and the grey-green of the olive. The railway runs through a tunnel under the lower part of the estate, but, fortunately, it is neither seen nor heard. Rough paths descend to the sea-shore, 600ft. below, over rocks and beneath pines, and at the eastern end of the garden is a wide, unfinished stone stairway, originally designed to go down the face of the cliff, but which, so far, ends half way.

This garden is of a type which is uncommon on the Riviera, as it more nearly approaches the wild garden as seen in the British Isles. One can think of several situations which more or less correspond, on the west coast of Scotland, where woods composed of birch and alder reach down a rocky slope to the shores of a loch. Of course, the situation at Boccanegra helps



G. R. Ballance.

A SIX-FOOT BUSH OF TREE CLOVER.



Copyright "Country Life."

THE PICTURESQUE LOGGIA.

this type of garden, for the background of rock and olive already exists, and it is difficult to imagine anything better for wild gardening. Probably, also, the very fact that it has remained derelict for so many years has helped the present owner to make it so charming, for in the process of clearing he has come upon plants which are already established, and so has been lucky in finding a groundwork on which to start. In any case, for those who love plants growing in more or less natural surroundings, there are few more interesting and delightful gardens on the Riviera. R. H.

SUGGESTIO FALSI

By Bernard Darwin.

I HAVE just been reading an article in an American magazine by rather an angry gentleman. He is angry with an Englishman who described the seventeenth hole at St. Andrews as one of the best in the world. That is a comprehensible enough point of view, because some very eminent people have deemed it a very bad hole; but the interesting thing about this American gentleman's irritation is that, as I strongly suspect, he has never seen the hole at all. I may be wrong: and if so, I grovel in apology, but he does not say that he has seen it, and all his comments on it go to confirm my suspicion. If I am right, then I do think he is just a little unreasonable.

His criticisms of the hole are based chiefly on the accounts of Mr. Bobby Jones playing it when he won the Open Championship. He says quite truly that Mr. Jones played short with his second every time, though as far as distance was concerned he could easily have reached the green. Then he asks, almost passionately, can such a hole be a good one, when somebody who had half hit his drive might yet in two shots be in as good a position as the great Bobby? It is an interesting point of view though, as it seems to me, a strange and rather lamentable one. To those who know the hole it was one of the chief treats in Mr. Jones's rounds to see the way, at once so masterly and so artistic, in which he played that hole. His second with an iron club was played so clearly according to plan each time, pushed well out to the right so as to give the right run-up for the third and to make the hole as near as might be a certain five and a very likely four. I enjoyed seeing him placing those second shots far more than getting his straightforward fours at the other holes; but my angry friend would not have enjoyed it: he would have got angrier still because Bobby could not, with prudence, go straight for the green, although his tee shot, by all the laws of "fairness," entitled him to do so. He is one of those who think that the goddess presiding over golf should be an infallible, inexorable goddess, who metes out to every single golfer exactly the right reward for every single one of his strokes, and never allows herself those little caprices to which every lady is supposed to be entitled.

If he came and saw the hole, I do not suppose he would change his mind, and, in any case, I do not propose to argue that old question. His article, however, made me think of a rather different question. Perhaps it is a futile one because it cannot be exactly answered. I want to know how much of the terror which that hole inspires in our breasts is due to its intrinsic difficulties and how much to the stories we have heard about other people's disasters there. Those stories have been accumulating for many years; they receive at least one addition on every medal day, and they make up a formidable and oppressive volume. In old days the terror began with the tee shot; but to-day the ball flies so far that there is nothing to be frightened of on the tee; if we do not go over the sheds—and that is no longer a great feat—there is no difficult steering to be done on the left. No, the area of terror is now practically confined to "that little charmed space" in which are the green and the road and the road bunker. And yet a cold perspiration bespangles my brow when I as much as think about it. 'Twas not so once. I remember playing it on my very first visit to St. Andrews. It was in a match with that fine golfer, Mr. Willie Greig. He had an ample revenge another day, but on that occasion I was dormy two and had the best of the hole into the bargain. I could have played for safety, but out of pure innocence I pitched quite a long shot right home on to the green, and stayed there. Never was there such an example of ignorance being bliss; I could not do it now to save my life for I know too many grisly stories about that hole.

To anybody who is at all susceptible to suggestion it is very hard to put the wrecks of other men's scores out of mind. A few years ago I went to play my first game on a charming inland course, and was piloted round it by an old friend. There is no man in the world more incapable than he of deliberate "propaganda," but he is an enthusiast and was desperately anxious that I should appreciate the beauties of the course. I would say, after my tee shot, "Well, this looks a fairly straightforward iron shot," and he would reply, "Well—yes—but somehow it isn't half so easy as it looks. There's something about this shot—I don't know what it is—that makes it difficult. People are always taking fives instead of fours." Needless to say, I played my shot, which *was* a fairly simple one, with an expectation of some devilry in my mind, and so I went to swell the number of those who had "taken fives instead of fours."

The tenth hole at Rye comes into my head as one which is both intrinsically difficult and frightens people by its history. With all those who play at all regularly at Rye it is an article of belief that this is the most perilous tee shot in the world. There are stories of men who have sliced their whole stock of balls into that out-of-bounds field and had to walk across the road to the shop for a new supply of ammunition. In fact, when there is a wind blowing from the left this tee shot is a perfect beast. On a still day, on the other hand, it ought not to frighten us; but we have got so used to it in its wicked moods that it *always* frightens us. I remember, in 1923, playing round the course on the day before the match between the Oxford and Cambridge Golfing Society and the American Walker Cup team Two of our party were Dr. Willing, who was in this year's final of the American Championship, and Mr. Fred Wright. It was the most perfect windless day, but when we got to the tenth tee I duly told them that this was one of the hardest shots in the world. They received my remarks most politely, but clearly thought me demented; each hit an ideal tee shot right down the course, and each, I think, did the hole in three. I realised then what nonsense I must have appeared to talk, and felt a little foolish. However, there was balm for me next day, for in the match itself I chanced to play in a four-ball against those same two distinguished gentlemen, and this time there was a wind. I just managed to keep my ball in bounds; it ended, I think, on the road; but they, not appreciating their danger, sliced gaily over the fence. As my partner did so too, I had the satisfaction of being the only man on the course, and felt that now I had justified myself. But I really had not; they had been right in thinking the hole easy enough on a calm day; I had suffered from a "complex" about the hole, making it seem horribly difficult under all conditions.

There are certainly occasions on which ignorance is bliss, but, on the whole, it is not, and, indeed, I think golf would be a dull game if it were. When players attack a hole as being unfair or tricky, they very often mean no more than that it is deceitful to a stranger. Why should it not be? Courses are made to be played on by those who do so regularly and get to know them. We should grow tired of a course which was so guileless that a stranger could know all about it at first sight. Half the fun of playing on a course is the learning of "its tricks and its manners," and that fact is not altered by our sometimes learning too much about it and so exaggerating its terrors. In their most interesting book on golfing architecture, Mr. Newton Wethered and Mr. Simpson say that *suppressio veri* on the architect's part is entirely permissible, but they seem a little doubtful about *suggestio falsi*. They give an example of a hole where there appears at first sight to be plenty of room for the long driver on the left, but when he has hit his finest shot and has marched off the tee with his chest arrogantly puffed out he finds that he is very ill-placed with a malignant bunker in the way. "It might perhaps be objected," they say, "that the player is being deliberately tricked; but this is scarcely the case. The intelligent player should have no difficulty in discovering the secret of the hole. It is a matter of the greatest importance that the method of attack should not be too obvious. The use of camouflage is perfectly legitimate when it is employed to this extent." I imagine that most people will agree that the architect is not in the least bound to put all his cards on the table. I would let him have a few aces up his sleeve. He need have no troubled conscience about making suggestions, because we shall suggest quite enough things to ourselves about a hole without his help.

COVNTRY HOMES GARDENS OLD & NEW

FAULKBOURNE HALL, ESSEX.

The Seat of
MRS. CHRISTOPHER PARKER.

To the fifteenth century brickwork of John and Thomas Montgomery, which survives on the north and east fronts, changes and additions were made both in the seventeenth and nineteenth centuries.

ARE we to set down Faulkbourne as an example of Tudor architecture, or include it, with Tattershall, Caister and Herstmonceux, in that small and select class of brick-built castles erected in England by the leaders of the occupation of France under Henry V and his son? The latter is the more tempting proposition and really appears to be the right one.



Copyright. 1.—THE NORTH SIDE SEEN OVER THE MOAT. "COUNTRY LIFE."
It was complete by 1489, and has been only slightly altered since as to its fenestration.

True, Mr. F. Chancellor, in a paper read to the Essex Archæological Society in 1898, said that he "could find nothing older than about 1500," and after classing it as one of the brick houses built from the example of Hampton Court—not begun by Wolsey until 1515—decided that its date was fifteen years earlier and that the builder was one of the Fortescues who, "dissatisfied with the probably then undignified residence," so completely obliterated it that "apparently not even a stone was left of the old buildings, and shortly arose a mansion which combined the massiveness, and partook of the character of the old feudal residences of the old nobility." That may stand as a description of the leading characteristics of the building. But as regards both date and builder, the conclusion is demonstrably wrong.

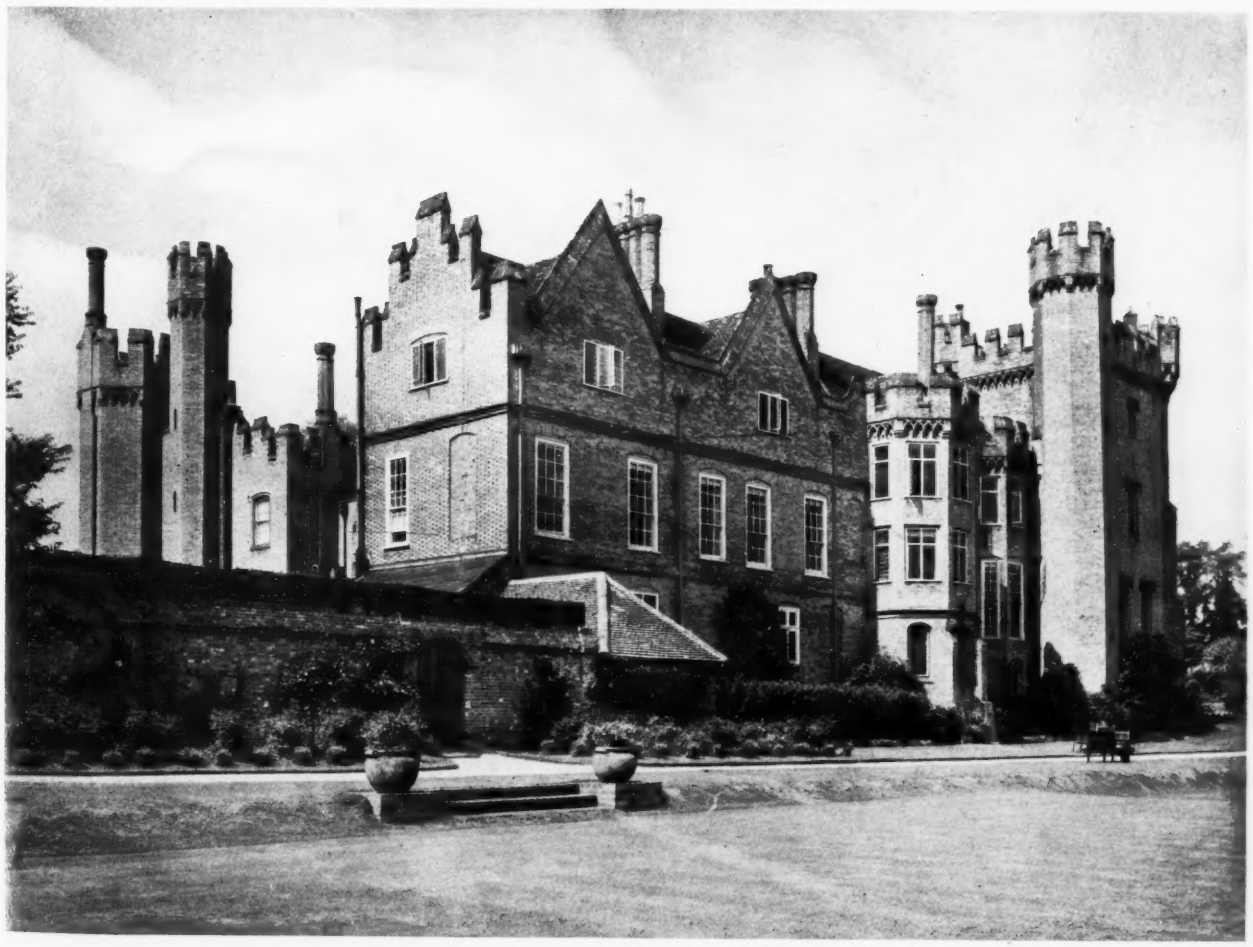
Mr. Chancellor depended for his facts as to the devolution of the manor upon Morant's *History of Essex*, and Morant made a variety of mistakes, as was pointed out by Mr. J. H. Round in the 1921 volume of the Essex Archæological Society. He unravelled the rather involved descent of the Fortescues from the Montgomeries and established the dates of the succeeding owners or life tenants of the manor from early in the fifteenth to the middle of the sixteenth centuries.

Faulkbourne had lords of various families from the days of the Conquest to those of Henry VI. After a nephew of the Conqueror and a natural son of Henry I, it seems to have come to de Lucys and de Rivers, to a Curzon and a Mandeville, a Speir and a Bohun before 1426, when we find it, with the neighbouring manor of Great Tey, in the ownership of Sir John Montgomery, who may have acquired them some years before that date. Coming, as he himself tells us, of a Welsh stock, he was knighted by Henry V at Caen in 1418 and was Captain of Domfront 1420-28. Ten years later he was Gaoler and then Bailiff of Calais. As such, in 1439, he got a grant of certain French



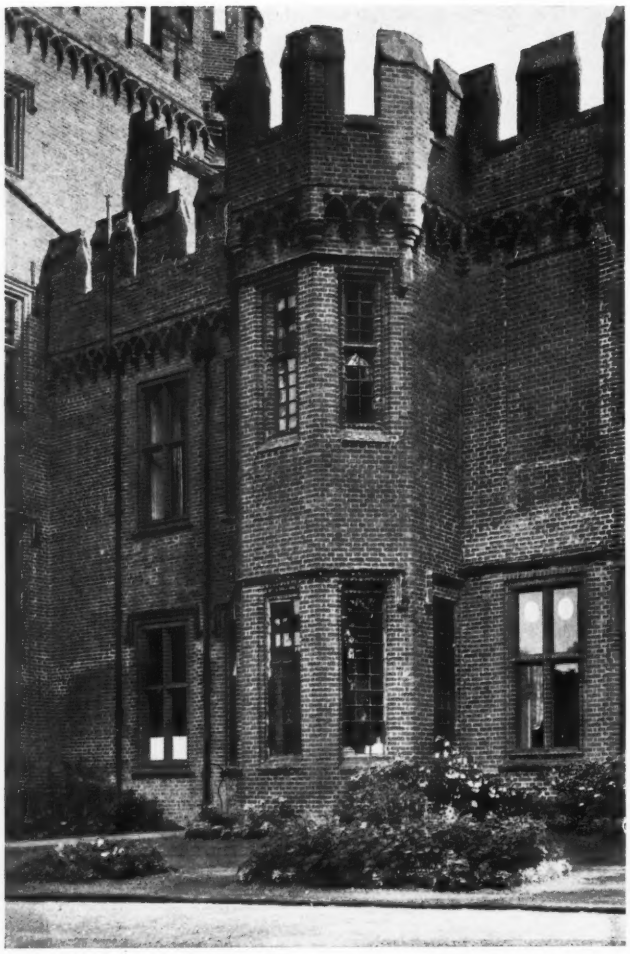
Copyright. 2.—FROM THE NORTH-EAST. "COUNTRY LIFE."

To the left of the Great Tower is seen—beyond a fifteenth century section—the seventeenth century wing.

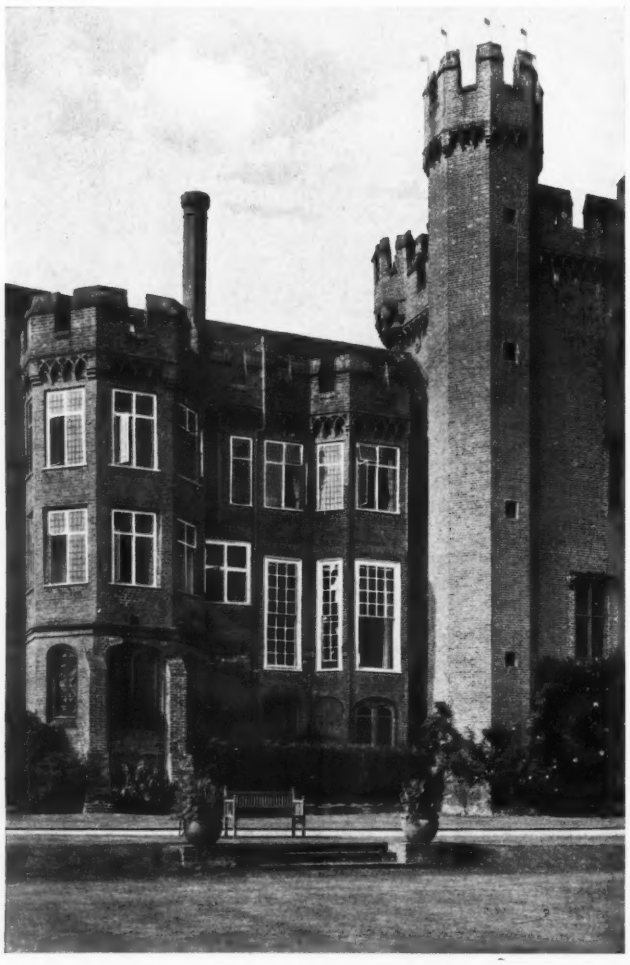


Copyright. 3.—FROM THE SOUTH-EAST. "COUNTRY LIFE."

To the right of the seventeenth century wing is seen the fifteenth century tower, while left of it are nineteenth century additions.



4.—THE FIFTEENTH CENTURY BAY ON THE NORTH SIDE.



5.—THE FIFTEENTH CENTURY BAYS ON THE EAST SIDE.

dues and taxes " as a reward for his past services in the war," and in that same year we learn from the Calendar of Patent Rolls that—

> On the petition of John Montgomery, Knight, it appears that he is seised in his demesne as of the manor and park of Falkeburn with their appurtenances in the towns of Falkeburn and Wytham, co. Essex, and desires to fortify, crenellate and embattle the said manor with walls of stone or " bryke " ; the King therefore grants him licence to do so and to hold the manor with the park so walled round, crenellated and embattled, to him, his heirs, and assigns.

There is no reason to suppose that he did not at once take advantage of the licence, choosing the alternative of brick, and beginning a new massively designed and strongly built pile set against the north side of an existing timber-framed house which he may well have continued to occupy and in which he very likely died in 1449, when his new-build was still in progress. He had married Elizabeth Boteler, whose brother Ralph he will have known and campaigned with in France before he became Lord Chamberlain and Baron Sudeley in 1441. He was a man in the grand manner, and erected in stone the fine Castle of Sudeley in Gloucestershire, " partly buildyd by spoyles goten in France," as Leland tells us was " supposed and spoken " in his case as in that of Caister.

After Sir John's death Dame Montgomery certainly held Faulkbourne so long as she lived. Thus the elder son, John Montgomery, never owned it, for before his mother died in 1465 the dynastic struggle had been fatal to him. He was of those who, headed by the Earl of Oxford and including Sir Thomas Tudenham of Oxburgh, were arraigned for conspiracy against Edward IV soon after the victory of Towton in March, 1461, had established him on the throne. In the following February they paid the penalty of treason on Tower Hill, John Montgomery among them.

His brother, Thomas, on the other hand, inspired Edward IV with confidence, for he now became Sheriff of Norfolk and held that office for half a dozen years. But in 1470 a turn of Fortune's wheel nearly brought upon him his brother's fate. When Edward IV, some time after having married Elizabeth Wydville, found that his brother Clarence and his chief supporter Warwick were turning against him, he sent Montgomery to them to try to put matters right. The attempt, as we know, failed. In September, 1470, Clarence and Warwick, who had fled to Calais, return to England with such support that it is Edward's turn to fly. Warwick enters London and transfers Henry VI from the Tower to the throne, but himself rules and acts against his opponents. Thus John Paston writes to his mother :

> Tydyngs, the Erle of Wyrcestyr is lyek to dye this day, or to morow at the ferthest. John Pylkyngton, Mr. Watt Clyff, and Fowler ar takyn, and in the Castyll of Pomfrett, and are lyek to dye hastyly, with owte they be dead. Sir T. Mongomere and Joudone be takyn ; what shall falle of hem I can not sey.
>
> The Qwen that was, and the Dwchess of Bedford, be in seyntuary at Westmestyr ; the Bysheop of Ely with othyr Bysheopys are in Seynt Martyns.

However, neither Montgomery nor Morton, Bishop of Ely and Master of the Rolls, were among those " to dye hastyly," and Edward's triumphant return in 1471 led to their renewed favour and employment. In 1474 Edward puts forward his claim to the crown of France and meditates invasion. Such an attempt, as in 1415, could only promise success with the assistance of the Duke of Burgundy. At the close of the year Charles the Rash was besieging Neuss, near Cologne, and thither Montgomery and Morton are sent to persuade him to favour Edward's views, and so Sir John Paston, at Calais, wrote to his mother in January, 1475 :

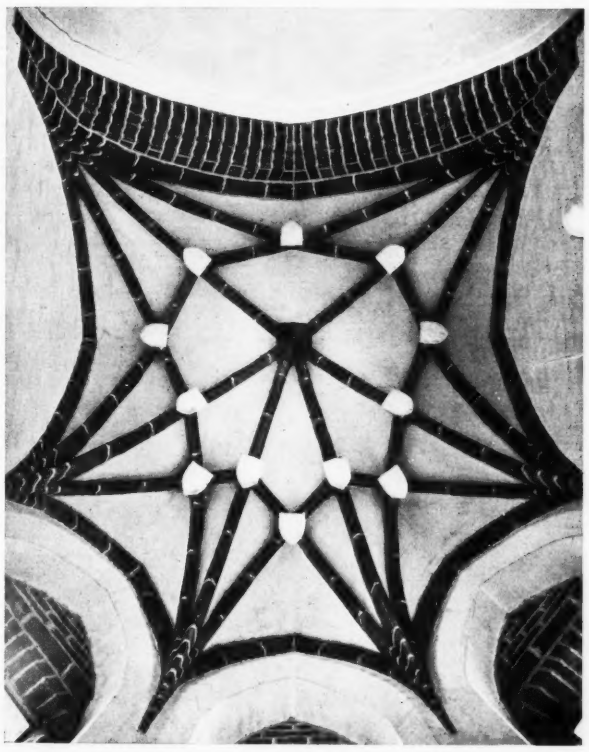
> The Kyngs inbassators, Sir Thomas Mongomere and the Master of the Rolls be comyng homwards ffrom Nuse ; and as ffor me, I thynke that I sholde be sek but iff I see it.

As with Morton so with Montgomery, the rise and fall of Richard III led to some ups and downs, but with a final rise when Henry VII won the Crown at Bosworth in 1485. Morton, who, as Bishop of Ely, had built the episcopal palace of Hatfield, became Archbishop of Canterbury, and Montgomery made ready to receive the King at Faulkbourne. Sir John Paston hears from his brother William in March, 1489, that the King, proposing a progress to Norwich, intended to " lye at the Abbey of Stratteforde and so to Chelmsford, then to Syr Thomas Mongehombrey," after which he would visit Lord Oxford at Hedingham Castle before reaching Colchester. Although it would seem that this progress never took place, yet the decision to include Faulkbourne indicates not only that its owner was in favour, but that he had made a fine house of it fit for the reception of a king. He had inherited his father's various manors and had held profitable offices under favouring sovereigns, so that he was well equipped to

finish what his father had begun, as we find suggested in the Central Essex volume of the Historical Monuments Commission.

A careful survey enabled a plan to be made (Fig. 15) that establishes the dates of the various parts of the house. What is now the centre (rooms 1, 2, 3 and 4) is the remains of the old timber-framed house found and inhabited by Sir John Montgomery, but entirely re-cased and more than once altered. Its east elevation (Fig. 3) may have been re-faced by Sir John, who is also likely to have begun the most important part of the new scheme, the north elevation (Fig. 1) beginning to the east with the great tower and ending to the west with an octagonal turret. That, certainly we may feel sure, was all complete before the intended Royal visit of 1489 was suggested.

Both as regards position and form the great tower suggests French inspiration. It is not the English gate-house tower frequent in fifteenth century castles, such as Herstmonceux and Oxburgh, but is of the type of the French *donjon* which began, like the English keep, as a stronghold commanding the rest of the castle and having its own postern or exit, but in the fifteenth century, although nearly always present, was little more than an imposing corner feature. It was probably Lord Cromwell's intimacy with French castles that made him build such a one at South Wingfield, now in ruins, but showing a building some forty feet across and therefore much larger than the one at Faulkbourne, which is a



6.—LIERN VAULTING IN THE UPPER STOREY OF THE NORTH BAY.



7.—ANCIENT STAINED GLASS NOW SET IN THE NORTH ORIEL.

square of about twenty-five feet. Despite its showy machicolations, it is of no special strength, its walls being less than three feet through. A room on each of its three principal floors is approached by a brick stairway in the south-east corner turret (Fig. 2). At the north corners stepped buttresses rise up for two storeys and then change to octagonally designed shafts. This, however, must not be taken to imply the least touch of the Renaissance spirit, for octagonal shafts were very often used by our Perpendicular church builders. Nor is the mid-air change at Faulkbourne singular, for it occurs also at the corners of the porch at Barrington, a later building and one where, as regards its finials, a tendency to depart from native Gothic forms is noticeable.

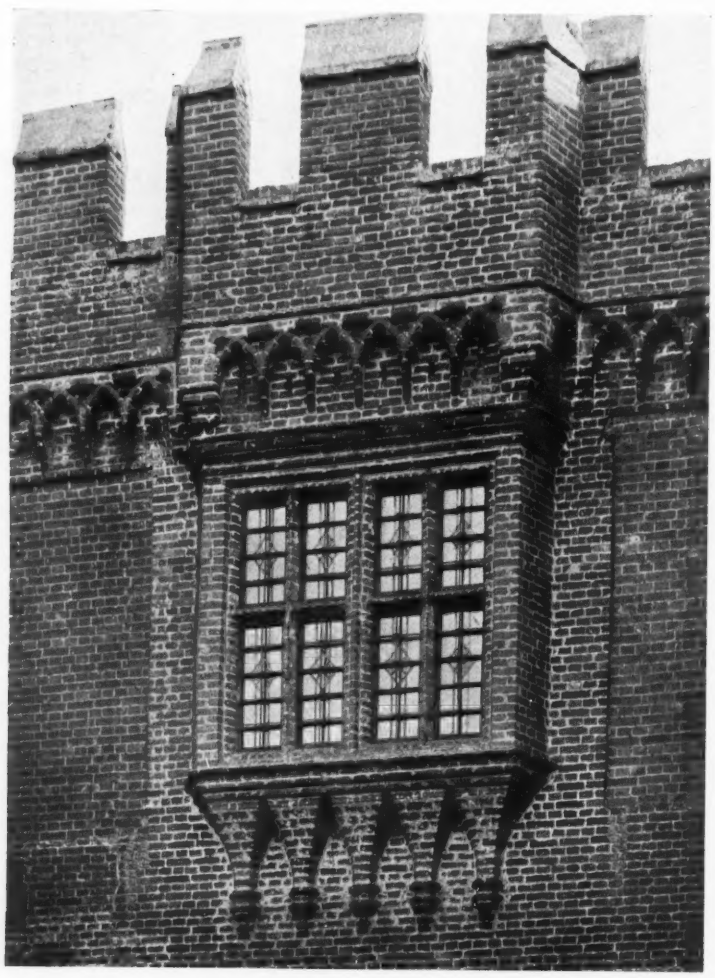
At Faulkbourne the sway of the Gothic remains undisputed. Not only on the tower, but along the whole north front we find an elaborate corbel table composed of cinque foil arches with trefoiled spandrels supporting the battlements and carried out entirely in brick, whereas at Tattershal and Herstmonceux they are of stone. They are, however, of brick at Oxburgh and at Hadleigh, both built in Sir Thomas Montgomery's time, and the brick details at Faulkbourne point to an advance in the technique of brickmaking and to the conclusion that even if the building was begun by Sir John in 1439, it had not reached the wall tops when Sir Thomas came into possession in 1465. Oxburgh, to which the work is closely akin, was also ready for the intended progress of Henry VII in 1489, at some date before which we have concluded that Faulkbourne was complete. The most striking original detail of its north front is the oriel window of its upper storey supported by five tapering corbels in the manner of fan vaulting with moulded pendants (Fig. 9). They support a four-light transomed window on either side of which we still find traces in the walling of pair-light windows, so that we have here an early example of the development of the window area that did not reach its climax until the close of the Tudor period in such houses as Hardwick.

The upper windows of the octagonal bay (Fig. 4) that marks the centre of the north side of Faulkbourne are in original condition, but for the rest there has been a good deal of renovation on this side and much later work on the others. Thus, to the east, the walling of the two lower storeys and some of the windows of the centre part are of the Montgomery era. But all else belongs to the seventeenth century, and, as we shall see, there are on the house rain-water heads bearing the date 1666 and 1693 together with the initials of the then owners, Edward Bullock, senior and junior.

Sir Thomas Montgomery, dying in 1492, made a disposition similar to what his father had done, that is to say, he left his widow in possession of Faulkbourne for her life. She was a Berkeley of Beverstone, who had first married Lord Mountjoy, and after Sir Thomas's demise took Thomas, seventh Earl of Ormond, as her third husband. She died before or in 1503 and, Sir Thomas having had no issue, the Faulkbourne manor went to his sister Alice and her heirs. She had been the wife of Clement Spice, who died before Sir Thomas Montgomery, as did also their son, Humphrey Spice. The latter, however, had a daughter, Philippa, who, either on the death of her great-aunt Dame Montgomery, or of her grandmother, Alice Spice—who appears to have survived until 1508—inherited Faulkbourne. It will have been held by her first husband, John Fortescue, till his death in 1518, but neither then nor even on his mother's death did Henry Fortescue, the son, come into Faulkbourne, for the widow Fortescue took as her second husband Sir Francis Brian, who continued to hold it until his death in 1550. The *Dictionary of National Biography* describes him as poet, translator, soldier and diplomatist. He was son of a man who, at the beginning of Henry VIII's reign, served as one of his Knights of the Body, and young Francis was held in great affection by the king. In 1516 he is his cup-bearer; four years later he is of the gorgeously apparelled band that supported the King at the Field of the Cloth of Gold. No doubt it was as Philippa's husband and holding Faulkbourne that he served Essex as



8.—THE TOP OF THE STAIR TURRET OF THE GREAT TOWER.



Copyright. 9.—THE ORIEL ON THE NORTH SIDE. "C.L."

Sheriff in 1523. Five years later Henry VIII sends him to Rome to attempt to obtain the Papal sanction for the desired divorce, and he was much dismayed at his failure. His own zeal for the divorce will have been quickened not merely by the desire to please a favouring king, but by having cousinship with Anne Boleyn. That, however, did not prevent him turning against her so soon as she lost the Royal affection. The King never wavered in his friendship and the knight never ceased his endeavours to gratify the King, so that the *Dictionary of National Biography* tells us that "throughout the reign almost all Henry's amusements were shared by him and he acquired on that account an unrivalled reputation for dissoluteness." Nevertheless, he was among the intellectuals of the day, assisting his maternal uncle, Lord Berners, in literary work and ranking as one of the lesser poets with Surrey and Wyatt.

He outlived the King and was in favour with the new Government until his death in 1550, his wife having died at some indeterminate date after 1534.

As the Fortescue ownership of Faulkbourne did not begin until 1508, the house cannot have been built by them in 1500, as Mr. Chancellor laid down, nor is there any likelihood that John Fortescue, as husband of its heiress, erected or even enlarged it between 1508, when she succeeded, and 1518, when he died, for he was not himself a rich man and his wife had only come into a moderate portion of the Montgomery inheritance. Between his death in 1518 and that of Sir Francis Brian in 1550 there was no Fortescue owner. As the house has no Late Tudor features, it is only of Montgomeries and of Bullocks that it tells the tale.

The Bullocks were from Berkshire, but a John Bullock, who died in 1595, held property in the Essex parish of Great Wigborough. It was his grandson, Edward, who acquired Faulkbourne from the Fortescues under Charles I, and a rain-water head on the north elevation has the Bullock arms and the date 1637. On the west front, near the modern porch, the rain-water head of 1666 bears the initials $\frac{B}{E}\,E$, for Edward Bullock and Elizabeth his wife, while those of 1693, on the east side, have the initials of his son, the second Edward Bullock, and of Mary Childs, his second wife.

As his first wife was heiress to a Coggeshall clothier and the second was daughter to one of the wealthiest bankers of the day, he was in a position to continue what his father will have begun—the extension of the house and the alteration of its interior disposition and fittings. The changes made by succeeding members of the Bullock family render a conjectural reconstitution of the Montgomery building difficult, the more so as the Montgomeries, father and son, themselves merely added to an existing messuage and failed to give their house the normal plan of their day. And there is this further complication, that, from the first, the Bullocks made their alterations sometimes in the then prevailing style and sometimes in that of the older fabric. Thus, if we stand on the lawn south-east of the house (Fig. 3), we have before us a group of buildings of which what is nearest to us is of seventeenth century character, but at each end rises a crenellated tower and stair turret with similar details, indeed, but of which that to the right is of the fifteenth and that to the left of the nineteenth century. There is nothing surprising in that, as the pseudo-Gothic style was rife when the latter was built in 1840. But that the seventeenth century Bullocks should have wrought in the same manner where they made certain exterior changes is unexpected, and it has needed the careful survey made for the Historical Monuments Commission to establish the fact.

Thus we have seen that, with little alteration except to windows, the north front (Fig. 1) remains as Sir Thomas Montgomery left it, even to the turret that rises at its west end. But the whole of the west side (Fig. 10), except for this corner turret, is an agglomeration of different parts set up at different times, yet following, somewhat carefully, the fifteenth century details. Its south end tower is of the nineteenth century, and so are the three-windowed block next to it and the entrance porch. But the excrescence that matches the north turret is composed of the same seventeenth century bricks as

the south building of the east side (Fig. 3). Yet the details copy the old work, the elaborately cusped corbel table being a continuation of that on the north side and following straight on from the north-west turret. From both turrets rise the octagonal crocketed spires that are features in the view of roof and avenue taken from the summit of the Montgomery tower (Fig. 12). The character and condition of the bricks that compose these spires imply very considerable age, but that on the southern one cannot be older than the turret itself, dating from the earlier days of Bullock ownership. Is it a replica of the other one and was that part of the Montgomery work? The Commission's surveyors thought not, but were evidently puzzled. They pass the problem over with the single phrase applied to both spires, "possibly of 17th century date." As a rain-water head re-set on the east side of the modern porch has the initials of the first Bullock and his wife and the date 1666, these early imitative changes are likely to have been made by him and not by his son, whose rain-water heads date from twenty-seven years later. Did he make the changes and the extensions on the east side? As to the latter, the wooden-mullioned windows (where later sashes have not superseded them) and the gable form—especially the crow stepping of the south gable and its use of burnt ends—give it an early seventeenth century flavour. But the surveyors call it the "late 17th century S.E. wing" and speak of the "late 17th century transomed windows" in contrast with the sash-windows on this elevation, which they term "early 18th century." We must, however, bear in mind that, by the time Edward Bullock the younger had set up the rain-water heads on this elevation, with the date 1693 and the initials of his second wife and himself, the wooden-mullioned window, which had come into vogue under Charles I and had continued through the reign of his elder son, had been replaced by the sash in the more advanced and continentally influenced counties such as Essex. In the absence of positive proof to the contrary, therefore, I am induced to set down most of the exterior seventeenth century work at Faulkbourne to the first Bullock owner and to suggest that the sashes may have been set into his father's work by the second one little if any later than he put up his 1693 rain-water heads.

Certainly there are evidences of at least three hands at three periods treating the section of the east side that lies between the north Great Tower and the south-east



Copyright. 10.—THE WEST FRONT. "COUNTRY LIFE."

This front is mainly of nineteenth century building or re-casing.



Copyright. 11.—THE STABLES. "COUNTRY LIFE."

Probably erected by the seventeenth century Bullock owners, affecting the Gothic manner.

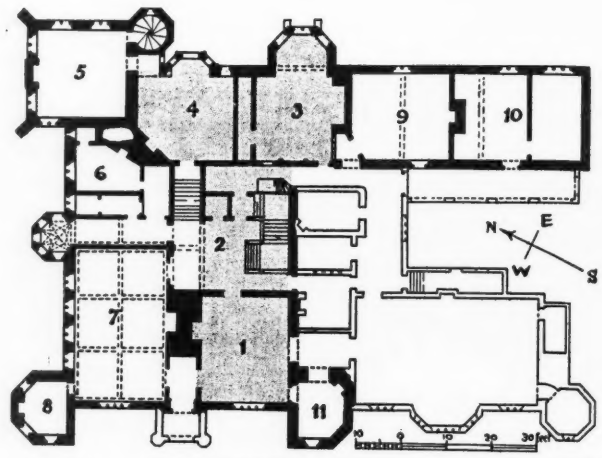


12.—ROOFS AND PARK SEEN FROM THE TOP OF THE GREAT TOWER.

wing (Fig. 5). At the base is the oldest brickwork, that which is set down to Sir John Montgomery after he got licence to crenellate in 1439 and did his re-fronting of the older timber messuage that he had found standing. In the centre of both the lesser or half hexagonal bay and the larger or half octagonal one original windows survive on the ground floor, being composed of " two four-centred lights under a three-centred head." That of the semi-hexagon is flanked by the little shafts that were so much favoured by our late fifteenth century builders whether they worked in stone, brick or wood. The bricks of this part of the walling are of much the same tone and texture as those that compose the Great Tower, but are a little wider—about two and a quarter inches in place of about two inches. This slight difference of make may well imply a break, although a short one, between the two operations of re-facing the timber-framed house and commencing the tower and north building.

The early brickwork of this re-facing goes up two storeys only. The first Bullock to make alterations set his wood-mullioned windows into the older apertures of the second storey and added or re-built the third storey. His son, the second Edward, after he married Mary Child, wishing—as I think—to make an up-to-date lady's bower, lowered the floor of the room lit by the semi-hexagon and put in fashionable sashes stretching almost from floor to ceiling. He lined the walls of the room with the large panelled wainscoting of the day and made a corner chimneypiece to which he gave the marble bolection-moulded fire-arch that his sovereign was using at Hampton Court. The room is set over the timber-framed offices seen through the kitchen in Fig. 14. The kitchen itself is interesting as well as picturesque. Both hatch and door on its west side (Fig. 13) are ancient features, and the doorway originally gave into the open, for over it, as well as on the section of the south wall before the chimney breast is reached, we find the oak mullioning of high-set window lights. The plan (Fig. 15) shows that the building which obscures what was the south window of the kitchen is the seventeenth century wing, while its west door and window were in the open until the set of nineteenth century additions were made to the south. If we suppose that the kitchen door gave into a low porch which would have another doorway at its north end giving into a screens passage with serving hatch and offices to the right and a hall to the left, and if we suppose a parlour with solar over it lying west of this hall, we have, within the darkened portions of the plan, a complete and normal early manor house. Why, to this, did Sir John make so curious a change as the embaying of the kitchens? Probably because he wanted to add chambers of a handsome kind, and these were only obtainable by building over the kitchens which had to have given to them the same form and the same outer skin as the new rooms above them.

Curious as this is, still more curious—if we take into consideration the great conservatism that dominated house planning not only in Late Plantagenet but also in Early Tudor times—was the scheme of further enlargement which took the form of a new range of buildings set against the north wall of the timber-framed structure and assimilating the plan to the two-room deep, rectangular home of Late Renaissance times. The south continued to be the side of entrance, but a new hall, 40ft. in length and of single-storey height, with an equal great chamber over it, occupied the west end of the new north building, with subsidiary spaces between it and the undercroft of the tower, all of which will have supplemented the offices. The undercroft of the tower was low and unlit except for an aperture now



15.—PLAN OF THE GROUND FLOOR AS GIVEN IN THE CENTRAL ESSEX VOLUME OF THE ROYAL HISTORICAL MONUMENTS COMMISSION.

1, Present hall; 2, seventeenth century staircase; 3, kitchen; 4, offices; 5, Great Tower; 6, store room; 7, dining-room; 8, fifteenth century turret; 9 and 10, rooms in the seventeenth century wing; 11, seventeenth century turret. The portions included by Nos. 1 to 4 constituted the early timber-framed houses. The portions left unhatched are nineteenth century.



Copyright. 13.—THE KITCHEN, LOOKING WEST. "COUNTRY LIFE."

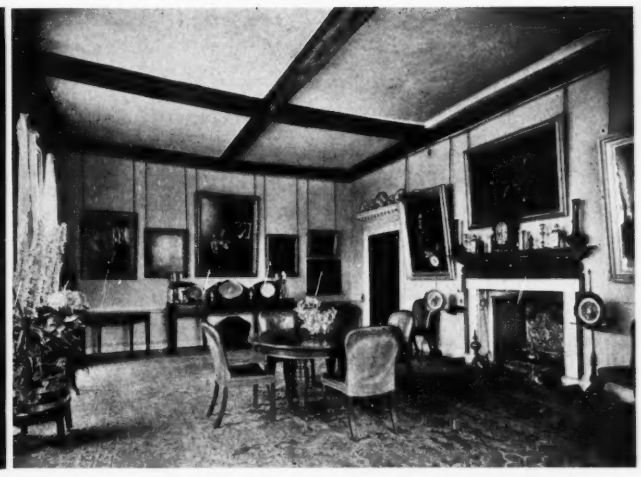
It is a remnant of a timber-framed house existing earlier than the fifteenth century brickwork.



14.—LOOKING ACROSS THE KITCHEN TO TIMBER-FRAMED OFFICES.



16.—THE FIRST FLOOR ROOM OF THE GREAT TOWER.



17.—THE DINING-ROOM.

closed in the centre of its north side. But the room above it was fitted with exceptionally ample fenestration for its age. It has—looking north, east and west—five two-light square-headed and transomed windows with moulded labels above—all original, although in some measure restored. Thus it makes a delightful sitting-room (Fig. 16) with walls now lined with Jacobean panelling. A room of equal size, but less fully windowed, occupies each of the two floors above, reached by the newel stair in the south-east turret, which rises an extra storey to give access to the tower roof (Fig. 8). Here we can note exactly how the cusped corbelling was built up from specially shaped items of terra-cotta, and we can enjoy the texture and colour of the old material as time has weathered it. The other corners of the tower are set with little open bastions or battlemented outlooks boldly corbelled out from the tops of the buttresses already alluded to as taking the form of octagonal shafts for their upper half. They are systematically built with small square cavities like put-log holes. In the centre of the north side, above the now closed aperture, a corbel of moulded brick projects to carry the chimney breast, which widens for its upper stage, and, at parapet level, again expands to give width for three shafts of which, as at Oxburgh, only the octagonal bases remain.

The large superposed rooms occupying the west end of the Montgomery building will have originally included the two-storeyed bay at their east end, which, on each floor, has an elaborate vault with brick ribs and lierns (Fig. 6). That of the lower room was cut off by the Bullocks to make a passageway into the garden, while, above, the space has become two rooms. The large one includes the beautiful corbelled-out oriel into which has been set the few old stained glass diamond-shaped panes that have survived (Fig. 7). Some of them—as at Alston over the Suffolk border—represent a bird or a flower sprig in yellow. But most of them bear a badge composed of a black belt with yellow lining, combined with a cord or leash, as the Commission's Report describes it. Was it this badge that is referred to in a Holman MS., quoted by Mr. J. H. Round, which says, "The old windows of this ancient building are adorned with these letters T.M., for Thomas Montgomery"? The tasselled cords certainly form an M, but the belt plus the little string that drops from it makes a none too adequate representation of a T.

This room became the Bullock drawing-room and was fitted—probably in 1693—with fine wainscoting and another marble bolection-moulded fire-arch. To get to a seventeenth century upstairs drawing-room an adequate stairway was *de rigeur*, and a very ample one of Charles II type and of 6ft. width was contrived in the space which will have formed the timber-framed hall (Fig. 18). The downstairs room became a dining-room (Fig. 17) and appears, from the character of its doorway and chimneypiece, to have been treated in Early Georgian times. Such treatment included a ceiling set below the original moulded oak beams, which, however, have, in recent times, been restored to view. Still later than the get-up of this room is that of the space forming the west end of the timber structure and called the hall since the main entrance was shifted from south to west. Here we find a charming mantelpiece of Early George III character and door-cases of like design.

All through the eighteenth century the Bullocks flourished at Faulkbourne, and the stables, which lie south of the house along the line of the old approach, are another example of their Vanbrugian addiction to Gothic forms as the eighteenth century understood them (Fig. 11). The parish lies in the flat, well watered country—offering no difficulties to moat makers—which lies between Braintree and Witham. Twelve miles south is Maldon, and either in that borough or in the county the Bullocks frequently sought the suffrages of the Parliamentary voters. Thus we find towards the close of George II's reign that a Government candidate for Maldon was defeated by "John Bullock of Faulkbourne Hall, son of a late Member for the county and Kinsman of the Duke of Bedford." Maldon had an electorate of about seven hundred freemen. But a little wire pulling and much cash could alter their number and their political complexion Outsiders could be made "honorary" freemen, and it was probably by a fairly costly manipulation that John Bullock carried the day against a nominee of that famous election gerrymanderer the Duke of Newcastle, then Minister What then? Why, as Bullock really preferred being on the Ministerial side and Newcastle wished for his support, an arrangement was soon reached, and in 1761 he is a Government candidate, having been found to be, as George Townshend writes to Newcastle, "a man in whom you can deposit that confidence and power which everyone who proposes to establish an interest in a corporation town is desirous of having on his side."



18.—THE SEVENTEENTH CENTURY STAIRCASE.

The seventh generation of Bullock owners had been reached

before the estate passed by purchase in 1897 to Mr. Andrew Motion, who, a few months later, sold it to Mr. Christopher Parker. He, well aided and abetted by Mrs. Parker during thirty-two years of ownership, did much to develop the amenities of house and garden, and his recent death has bereft the place of a sympathetic owner and numberless friends of a most cordial host. The picturesque way in which the north arm of the moat has become a water garden is well seen in Figs. 1 and 2, while the charm of lawn and border are revealed by Fig. 3. The retention and development of all worthy features in the rooms—whether they be kitchens or parlours—is also made patent by the illustrations, while appropriate pictures and furniture give the right touch of cultured domesticity. Faulkbourne is as meet a place for a Royal progress to-day as when Sir Thomas Montgomery prepared to receive the first Tudor king in 1489 at his newly finished house.

H. Avray Tipping.

PLANTING for LANDSCAPE EFFECT

By A. A. Hudson, K.C.

In view of the increasing interest which is being taken nowadays in tree planting for landscape effect, the following account of the planting I have carried out at Bacombe Warren, Wendover, may offer some suggestions to those who contemplate plantings of this kind.

In 1904 there was not (apart from two small beech woods) a tree on the land except one here and there in the hedges. Now, by the planting of trees and shrubs of kinds which, for the most part, can be seen in the countryside, the landscape has been completely changed. The planting is spread over an area of about 250 acres out of a total area of nearly 400 acres; the rest is farm land.

The estate, originally farm land and hill pasture, is situated in the Chiltern Hills between Wendover Town and The Chequers house and about a mile from each. The sub-soil is chalk, covered with a thin coating of light soil on the slopes facing south, and a similar layer, but of a clayey nature, on the sides facing north. The top of the down consists of heavy stony clay with not much depth of vegetable soil on the surface, but quite free from chalk or lime. The site, as the name implies—"Back-Combe," abbreviated into "Bacombe"—is in a combe, the lowest point being about 500ft. above sea level and the highest over 800ft. Undulations and knolls in all directions lend great variety of surface and offer scope for planting with good effect.

With such great and varied undulations no prearranged plan could be devised for the position, size and shape of the plantations which were contemplated. One main principle was, however, followed, and that was to plant the hills and rising ground and leave the valleys and hollows free so as to emphasise the height of the hills and the depth of the valleys or combes.

The shape and position of the plantations were fixed by high stakes placed in the ground by workmen directed from a distant point, signals being given either by hand or through a megaphone. The plantations were not set out in one continuous operation, but from time to time as ideas matured, and continued from year to year until 1914, when planting practically ceased. The part of the down covered with scattered juniper was left untouched so as to preserve the character of the country.

Of course, belt planting had to be done to obtain privacy, but though the outsides of these belts were more or less straight, their sides next the estate were irregular, following again as far as possible the contour of the land.

When the outlines of the plantations were settled the land had to be prepared for planting. This was, for the most part, effected by ploughing and cleaning, though in some cases on steep slopes the ground was double dug in strips, and as the trees grew up the strips disappeared.

In order to produce rapidity of growth and to disappoint the many Job's comforters who predicted that no benefit could be obtained in a lifetime by planting, the German system of close planting was adopted. This consists in creating a forest soil at the earliest possible moment. Close planting enables the ground in the course of about three years to be completely shaded. Grass and weeds are thus destroyed, and the ground becomes more or less bare, except for the annual leaf fall, which provides a valuable humus and stimulates rapid growth.

After the trees were planted they were thinned out from time to time to allow of their growth, for, though planted like cabbages, the land will not support the continued growth of closely planted trees. In this process all crooked and misshaped trees were removed, always taking care to maintain a canopy of leaves to shade the soil.

Thinning is almost as important as planting, though it is often neglected. At the stage when the trees have grown up to fifteen to twenty feet or so, and, later still, when beautifully shaped trees are seen to be crowding each other, it is almost heartbreaking to cut, but it must be done. Thinning for the time being may destroy the effect, but in a year or two the blanks are filled by the spread of the Austrian pine or the Norway



A GENERAL VIEW OF THE PLANTATIONS WITH PART OF THE DOWN COVERED WITH SCATTERED JUNIPER LEFT UNTOUCHED TO PRESERVE THE NATURAL CHARACTER OF THE COUNTRY.

spruce or by the side branches of deciduous trees.

The rapidity of the growth of the trees at Bacombe has not been produced by the goodness of the soil, for the soil overlying the chalk is poor and of little depth, varying from seven to nine inches, under which the chalk is a hard pan. Trees, generally speaking, will grow on any soil and very little of it, provided that they are the right kind, properly planted and protected from wind and rabbits.

Remarkable differences in growth are caused by wind. For example, a belt of Norway spruce was planted on the top of the hill, one part being exposed to the wind and the other part sheltered by a high hedge. The trees in the exposed part became sickly and yellow and made about one-third of the growth of the trees which were sheltered; but when the unsheltered spruce were protected by quick-growing deciduous trees, they assumed their normal colour and eventually caught up to the growth of the sheltered trees.

The size of the trees planted was not more than from fifteen to eighteen inches, and generally they were three years old, twice transplanted, with here and there a taller tree as a wind-break. They were planted, not more than three feet apart, by six or eight men and a boy to each two men, and care was taken in planting to keep the young trees upright and the roots protected from cold and drying winds while being planted.

The first essential is effected by the man with the spade always making a vertical cut in the ground, against the face of which the tree is planted, and the second by the boy, who carries the bundle of trees under his arm, protecting the roots with a sack, and pulling them out when the men are ready to plant. This method of planting is expensive in the number of trees required, but it is cheap in the long run, for it saves the cost of perpetually cleaning the ground, and it produces the all-important result of speed in growth.

Before dealing with the kind of trees planted, some features of chalk soil may be mentioned. Chalk soil is a moist soil. It holds water in suspension, so that trees planted in it are not so much checked by dry summers as on other soils. One example will illustrate this feature. A belt of trees planted partly in soil the turf of which had been removed was so devoid of soil that the appearance of the ground was nearly white. Another part of the belt crossed good deep soil free from chalk. A very dry summer followed; all the trees on the chalk soil lived, all the trees on the good soil died.

Coming to the trees planted in the different plantations, these varied from time to time as new inspirations suggested different combinations for effect in spring, summer, autumn and winter. On the chalk soil, in some plantations the predominant trees were Norway maples; in others, alders, with their dark foliage, were the chief trees. Copper beech and laburnums were also planted, along with larch, and in all the plantations beech were planted (chiefly as nurse trees), as well as Austrian firs and Norway maples. The predominant feature of much of the outside of the plantations was the guelder rose and the laburnum, both of which grow luxuriantly on chalk soil.



MIXED PLANTATIONS OF AUSTRIAN PINE, NORWAY MAPLES AND GUELDER ROSE.



THE PLANTING ROUND THE HOUSE, SHOWING THE RAPID GROWTH IN TWENTY-FIVE YEARS.



A PLANTATION OF PINE AND SPRUCE SOME TWENTY YEARS OLD.

There is, on a southern slope, a whole plantation of Austrian firs, with a few larch, birch and Weymouth pine. In this plantation an avenue of some length runs down the slope of the hill, the surface of which is covered with St. John's wort. In another place a short avenue between trees is planted with the guelder rose, which now appears as a carpet when viewed from a distance.

It is difficult to give an exhaustive account of trees which like chalk soil or of all the trees and shrubs planted, but it may be mentioned that the ordinary wild cherry has been extensively planted. The flowers are most effective and the fruit always provides food for birds.

One principle adopted has been that where a mass of one type of tree is planted in one spot it is also distributed through other plantations so as to avoid spottiness and to preserve a harmonious scheme. It is necessary also for winter effect and for contrast with deciduous trees at other times to plant sufficient evergreens, and Austrian firs and spruce are the chief evergreen trees, but there are a number of cypress of different kinds and a few Picea pinsapo also.

It was fortunate, in a way, that the top of the downs was covered with a clay subsoil quite free from lime, for it allowed an entirely different class of tree and shrub to be planted. Even rhododendrons do quite well on the clay, but their growth is not so luxuriant as it is on peaty or sandy soil. The common sweet-scented azalea, however, flourishes and seems quite at home. The blue spruce, too, thrives in the most exposed position, and the colouring in summer is a beautiful sky blue, due, no doubt, to the soil. The scented poplar, which does not like chalk, grows magnificently and spreads its scent in the spring picture, enhanced by the beautiful views over the Chiltern Hills and the Vale of Aylesbury.

Some idea of the growth of the trees may be gained from the following instances: A purple sycamore on chalk soil below the house had, in seventeen years, a trunk 13ins. in diameter 5ft. above the ground, and its branches then spread for about 30ft. A Norway spruce on the top of the hill in eighteen years was 36ft. high; and the Douglas fir, which does equally well on chalk, was higher. The scented poplar, also on the top, is now well over 50ft. high. Box planted on chalk grows rapidly (from seven to nine inches a year), but it must be planted in loose soil. On the clay their growth is negligible.

The illustrations perhaps indicate better the growth generally, though it is difficult to give the ages of the different plantations, for they were planted at different times. As regards cost very little information can be given, because the men, when not planting, were employed in other work about the estate, and no detailed account was kept. There is, however, another element which makes the ascertainment of cost almost impossible.

The work is not finished when the trees are planted, and the thinning is not the methodical thinning done when trees are planted for the sale of timber. In the case of ornamental planting the thinning is done to produce effect and, especially at the later stages, it has to be done with great care and after much thought.

About rabbits—their ways are peculiar and their depredations great. Nearly all the trees which are particularly valued have been wired as a safeguard. The following incident is instructive. An avenue of 300 Young's weeping birch was planted. The trees were about two feet high and they had a



AN EFFECTIVE PIECE OF WOODLAND LANDSCAPE.

for a long distance. Mountain pine has been planted in quantity mostly on the clay, though it puts up with chalky soil.

Thousands of sweet briar for scent, and Cotoneaster Simonsii and blackberries for wild and game food, have been planted, besides hundreds of mountain ash. But of all the trees planted, the purple sycamore, the Norway maple and the common guelder rose may be picked out as the finest trees for colour effects. The purple sycamore having transparent leaves, the effect of the light through them is very fine, and in the autumn the upper side of the leaves changes to a clear yellow, while the underside becomes a beautiful Rose du Barri. On the clay some good effects are produced by the dark leaves of the alder and the silver poplar.

The colour effect at the different seasons was obtained by planting the Austrian fir, the spruce and the cypress of different kinds for the winter; and the larch and copper beech (then with its transparent leaves) and all the varying shades of green in the deciduous trees which seem to be increased by the chalk soil, for the spring. Then follow the white flowers and pale leaves of the guelder rose, and when summer approaches and all the foliage ceases to have great contrasts, there comes the laburnum, planted in thousands, glorying in the chalky soil, and a field of azaleas and rhododendrons mixed with the indigenous ling on the clay soil and masses of St. John's wort on the chalk. In the autumn, which is upon us, a description of colouring is easier because it is fresh in one's memory.

The guelder rose, with its rich rosy red foliage, the pale yellow of the Norway maple, the many shades of green, brown and yellow of the common beech, and the extraordinary colouring of the purple sycamore, in contrast with the dark Austrian pines and the tall spikes of the Norway spruce, produce a wonderful rather ugly and immature graft about nine inches above the ground. A hare or a rabbit, no doubt thinking the trees were cripples and should be destroyed, nipped them nearly all off just above the graft. This apparently was the reason, for rabbits otherwise do not touch birch. Rabbits have a great liking for sickly trees, and this is often a useful reminder that the soil on which the young trees were planted was unsuitable and that no more should be planted.

Since there is always considerable doubt as to what trees and shrubs will thrive on a chalk soil, it may be of interest to give a list of the principal trees and shrubs which have been planted successfully on the chalk soil at Bacombe. Beech, copper beech, maple, sycamore, purple sycamore, larch, birch, alder, lime, silver poplar, bird cherry, willow, laburnum (English and Scotch), lilac, Japanese cherry, flowering crab, purple plum, hazel, cobnut, guelder rose, philadelphus, sweet briar, bramble and Spirea Lindleyana all flourish, the last-named growing luxuriantly and having quite a sub-tropical appearance. It is particularly valuable for its pale green foliage.

Among evergreens are the Austrian, Scotch and Corsican pines, Norway spruce, Douglas fir, Weymouth pine, Picea pinsapo, Cedrus atlantica glauca, Cupressus Lawsoniana, Alumii and erecta viridis, Irish juniper, Olearia Haastii and box. And on the clay soil at the top of the hill are all the above except Weymouth pine, which does not succeed.

In addition, on the clay soil, there are the edible chestnut, whitebeam, hornbeam, Scotch elm, mountain ash, and, among evergreens, mountain pine, Swiss pine, Cedrus deodara, Abies lasiocarpa, Picea pungens glauca, Pseudostuga Douglasii, Japanese larch, Sitka spruce, rhododendrons, and Azalea pontica.

A CRITIC ON HIS TRADE

A Doorkeeper of Music, by J. A. Fuller-Maitland. (Murray, 10s. 6d.)

ON the first page of this volume of reminiscences Mr. Fuller-Maitland states frankly that he wanted "to put down these things, whether they interest other people or not." That is as good a reason as any for writing, and, as to interest, there was no fear of short measure from an author who had been for more than twenty years musical critic of the *Times* and had edited the second edition of Grove's "Dictionary of Music and Musicians." Such posts and the capacity to fill them are guarantees of contact with interesting personalities and events, and of the ability to record them.

Mr. Fuller-Maitland has chosen, for the most part, to remember only the pleasant things that have happened to him, and, with a few exceptions related for their humour, has left untold the many disagreeable incidents which are the common lot of critics in whatever sphere. For there must have been in his experience many less amusing examples of abuse than the outrageous letter from the elderly singer, of whom the critic had temperately written that it would have been "a miracle if the voice had kept all its charm."

It is in a very genial mood, indeed, that the author has set down his recollections, which range from the concerts given by Wagner in the Albert Hall and the first performances of Brahms's first Symphony under Stanford at Cambridge, to the appearance of Chaliapin and the Russian Ballet just before he left the *Times* in 1911. On the assumption that he has omitted what he dislikes in music as in personalities, there may appear to have been gaps in his appreciation of some music produced during his tenure of office at "the big door," as he calls it. However, if he did sometimes shut the door in the face of some who might have been admitted at any rate into the hall, he proves that a man may grow old as a critic of music without losing his love for the art and without hardening his heart against the products of a younger generation.

When Mr. Fuller-Maitland joined the staff of the *Times* in 1889, he found that his predecessor, Francis Hueffer, had already firmly established a tradition of Olympian calm and incorruptibility in place of the less honourable standards which had prevailed in musical journalism before his day. The only inducement offered for his favour, Mr. Fuller-Maitland records, was an invitation to drive round the Park from the daughter of a peer, who had committed the additional indiscretion of composing some songs.

His critical path was smoothed further by his ability to practice, at any rate, a part of what he preached. For he was an able pianist before he "commenced musical critic" on the *Pall Mall Gazette* under Morley, and his researches into old English music led him to a proficiency on the harpsichord long before the popularity of the instrument was revived by Mr. Arnold Dolmetsch. Upon the practice of criticism he has some interesting things to say. He defends anonymity in daily journalism as making for both authority and restraint. The principle that the opinions expressed in a daily newspaper are the opinions of the paper and not of an individual is a sound one. The adoption of the opposite policy by the majority of editors to-day has produced some very strange results, and the personality of the critic is too often allowed to take precedence over the music criticised.

These reminiscences will appeal to a wider circle of readers than that which is specially interested in music. For it takes no musical knowledge to enjoy most of the amusing anecdotes which Mr. Fuller-Maitland relates so well. He has, too, plenty of interests outside his profession, and tells of travels abroad, of country life at home and of fishing holidays in Sutherland. Rather unfortunate in the strictness of his early upbringing, the record of which gives us a vivid glimpse of an almost incredible world, he was most fortunate in his other circumstances. When he felt that he had "done his bit," he was able to retire to the delightful country house, "the history of which," he says, "will have to be written some day." May we take that as a promise to be fulfilled as soon as may be by the authority most competent to perform the task?

DYNELEY HUSSEY.

The Architectural Side of Golf, by H. N. Wethered and T. Simpson. (Longmans, Green, 3 guineas.)

GOLFING readers of COUNTRY LIFE already know something of this book, as we lately published parts of two chapters from it, one on the possibilities of a reversible golf course, the other on the ideal course, made up of eighteen of the greatest holes. These two chapters may very well stand as samples, for the one dealt with its subject in considerable detail and would be of the greatest practical help to anyone making a private course, while the other was on a more general topic irresistibly seductive to all golfers who love to argue about favourite holes and favourite courses. Mr. Simpson is an architect with decided views which we may briefly try to summarise. He hates a multitude of bunkers, since they are ugly and clumsy and punish the poor player, who can generally be left to provide his own penalties; at the same time they do the long player no harm and often are of actual assistance in giving him the range for his shots and sparing him the trouble of thought. Now, Mr. Simpson wants to make people think, and chiefly admires the seventeenth hole at St. Andrews because it demands mental poise and agility rather than mere hitting power. He wants to disguise his purpose in designing a hole, to give the player not quite the shot he likes or expects, to keep him guessing at distances, to make him wonder whether to play his regular, stereotyped pitch when there is in fact nothing to pitch over. He has a kind heart for rabbits, and likes to see the tiger run risks if he is to get the full benefit of his length. How to attain all these objects is well shown in a profusion of diagrams which merit very careful study; and when the reader feels lazy, after this technical orgy, he can get a pleasant change in some lighter chapters on golfing things in general. Moreover, since both authors are also artists, he can look at very charming pictures all through the book. Mr. Simpson has given golfers cause for gratitude in many engaging courses, and this book increases the debt. To Mr. Wethered, who has already enriched golf by his two illustrious children, we may now gratefully apply the words in which the company at Todgers's once hailed another architect:

> "All hail to the vessel of Pecksniff the Sire!
> And favouring breezes to fan;
> While Tritons flock round it and proudly admire
> The architect, artist and man!"

—B. D.

Interludes of an Editor, by Sir Owen Seaman. (Constable, 7s. 6d.)

"TO jettison all matter dealing with subjects of the hour whose interest is by now exhausted," must have been rather a heartrending task to Sir Owen Seaman, for the same verbal and metrical skill will have gone to the making of the jettisoned as to that of the survivors, now reprinted here. For all that, he has been extremely conscientious and thorough over the business. Perhaps some of the most charming of the verses that have escaped exclusion are those written on holiday, such as "The Uses of Ocean," or on the eve of it, such as "Gall in Gilead," which neatly exposes the worm nestling even in the bud of a March holiday in the south of France:

> "Life beneath an azure dome
> Never makes me altogether
> Glad, unless my friends at home
> Get the most disgusting weather."

"A Tragedy of the Tube" is a piece of brilliant funning that will have a universal appeal for our underground generation; and "Spring in January" epitomises happily every Englishman's experience of his climate when aboveground. But we like best of all those pages that show the author as most himself, whether as poet or man. A good example of the former is "Wanted: A Boycott," which is a generous cry against the vulgarisation by advertisement both of the countryside and of the night sky:

> "Dumb is the Law; Art pleads in vain;
> But, once we close our purses tight,
> Green earth shall come to her own again
> And the stars get back their night."

For the latter quality, "New Year Reforms" may stand, which beginning with resolves—

> "To rise resilient with the lark
> And set a little after dark,"

ends on this universal note:

> "To love the man who lives next door
> Just like myself or even more,
> And do to others (which I don't)
> What they should do to me, but won't.
>
> "In fact, with all the might I can,
> To try to be a better man."

V. H. F.

Essays of To-day and Yesterday, by Stephen Gwynn. (Harrap, 1s. and 2s. 6d.)

THIS little selection from the essays of Mr. Stephen Gwynn is well calculated to send the reader in search of more—in search of the complete volumes from which they are taken. The first essay is a brilliant analysis of "what music meant to the unmusical, when Suggia was playing." Several of the essays deal with aspects of life in Ireland, but their motive-power is love, not racial prejudice. Others are about books and nature, and reveal the born essayist. Here, for instance, is both what the farmer knows and what the poet feels. "There is a queer, high-pitched lowing uttered over the new-born calf, excited and almost tremulous, distinct from any sound heard from cattle at other times, and strangely moving. It has exultation in it—exultation over the thing born, far more than the joy of deliverance. The man (or the woman) who could put that note into a poem would write what has not been written yet." Another fine essay is "Treasure Trove," which tells the exciting story of the discovery of Izaak Walton's fishing-bag, now in the British Museum. But Mr. Gwynn has no need of excitements for subjects; his is the true essayist's power to make us feel that he can find an essay under any stone, fish it out of any running brook.

V. H. F.

The Flower of Life, by Thomas Burke. (Constable, 6s.)

The Flower of Life, by Thomas Burke, is the Jobiad of a London girl who keeps her spiritual integrity throughout misfortunes that are altogether too overwhelming and persistent to be the stuff of which

life is really made. Jane, an honest and enthusiastic domestic worker, is brought to starvation and eventually to the workhouse for lack of a job. The initial incredibility of this is so glaring that it prevents the irritated, servantless reader from giving her the sympathy she would otherwise deserve. Mr. Burke writes beautifully, he knows his respectable poor and rightly reverences their courage. But the gospel he preaches—that it is a sin "to mock this garden of rose and thorn and call it a mire"—is entirely reprehensible. The life of the poor as he describes it is indeed a mire, and must be called by its right name before it can be abolished. Righteous indignation, not resignation, should be the moral of this tale.

SOME SELECTIONS FOR THE LIBRARY LIST

GALLIPOLI MEMORIES, by Compton Mackenzie (Cassell, 7s. 6d.); CAPTAIN SCOTT, by Stephen Gwynn (Lane, 12s. 6d.); AFGHANISTAN, by Sir George Macmunn (Bell, 21s.); MEDIÆVAL LATIN LYRICS, by Helen Waddell (Constable, 21s.). *Fiction.*—A FAREWELL TO ARMS, by Ernest Hemingway (Cape, 7s. 6d.); SEVEN TALES AND ALEXANDER, by H. E. Bates (Scholartis Press, 7s. 6d.); THE NECESSARY MAN, by Agnes Logan (Nisbet, 7s. 6d.).

DESIGN AND QUALITY IN ENGLISH FURNITURE

TO produce a large volume thus late in the day on English furniture demands some courage on the author's part, with such assiduity has the subject been exploited. Like cards in the days of the "Compleat Gamester," collecting furniture has become so fashionable an occupation that he who in company should appear ignorant of Thomas Chippendale, his life and works, or of the other celebrated designers, would "be reckoned low-bred and hardly fit for conversation." For the last thirty years a long line of writers have laboured abundantly on the evolution of styles and the part played by furniture in social history. In this enquiry they have spared no pains—wills and inventories, the Accounts of the Lord Chamberlain's Department, periodical literature, letters and diaries, all have been closely scrutinised for the bald descriptions or casual references which, rightly interpreted, can tell so much.

Mr. Symonds, in *English Furniture from Charles II to George II*, (by R. W. Symonds. *Connoisseur*, 5 guineas) has pursued an independent course, but he almost seems to countenance such research as an end in itself when he writes that "the beauty of old English furniture lies in the manner in which it truly reflects the character, outlook and habits of the people who designed it, made it and used it." If the beauty were indeed dependent on so intimate a connection between people and things, it might well prove to be of small account—character, outlook and habits in Stuart and Georgian times were in themselves often far from beautiful. Of this Mr. Symonds is really well aware, for elsewhere he truly remarks that much old furniture is of extremely poor design "and, therefore, from an æsthetic point of view valueless": it is not saved by its faithful reflection of character. To such literary and adventitious associations, expressed on the lowest plane by the words "quaint" and "old-world," a great part of "the indiscriminate cult of the antique may be traced"; and of that Mr. Symonds is the sworn enemy. It is with design and quality in the broadest sense, the true æsthetic justification, that he is concerned, and with construction as explaining quality, a study he has made peculiarly his own. For the elucidation of these matters Mr. Percival Griffiths' collection, to which the finely reproduced illustrations are confined, is entirely adequate, for it sets up a well-nigh unapproachable standard. This remarkable epitome of all excellences in English furniture between 1660 and 1760 amply vindicates the proud claims advanced on behalf of native craftsmen by John Evelyn at the beginning of the period, and echoed, with even greater emphasis, by George Smith, author of "Household Furniture," after its close. But to recognise the full justice of these claims demands a long apprenticeship, and to that Mr. Symonds has cheerfully bound himself, pursuing his studies with a diligence only possible to the true enthusiast, and with a grasp of essentials which many enthusiasts are denied. How material influenced design and through what experiments technical perfection was attained (often helped forward by the need for economy)—these things do not declare themselves at a glance. To obtain reliable conclusions patience is essential, and an impartial, scientific spirit which will not shrink from the revision of judgments. These qualifications Mr. Symonds has in a remarkable degree, and it is not surprising that, in the light of fuller information, he should modify some of the statements made in his previous books. Thus, whereas he wrote in "Old English Walnut and Lacquer Furniture" that "veneered marquetry had no period of evolution or transition in England; it was a Dutch craft brought into this country in a fully developed state," he now recognises the existence of transitional examples, and credits the bulk of such furniture to English hands. This is an interesting case of old orthodoxy supported by new learning, and will tend to silence the ill-informed contention that our craftsmen were incapable of mastering a strange process. And as in such matters apparently minor details may have great significance, Mr. Symonds does well to allude in his foreword to his change of opinion respecting dovetailing and cock beads. The "through" and "stopped" varieties of dovetail are no longer arbitrarily divided in date, but are allowed to have been used more or less concurrently, points not without a bearing on the vexed question of chronology in Stuart furniture. (Incidentally, it is misleading to write that one method *was* known as "through" dovetailing, for all such terms are of much more recent origin.) It may be said in general that Mr. Symonds has mellowed in his judgments, expressing them more persuasively than heretofore. That is not to say that he has weakened—he still holds "patina" to be an essential attribute, but can write of "the modern collector obsessed with the idea."

But though these considerations have their importance, they are subordinate to the main purpose, which is to plead for a high standard of design. Of these three, quality of material, craftsmanship and design, Mr. Symonds maintains, and we are confident he is right, that by far the most important is design. He proceeds by exemplification and nowhere attempts to formulate a canon; yet that it is discoverable seems implicit in his remarks. On the subject of functional appropriateness he cites with approval Hogarth's saying that "The bulks and proportion of objects are govern'd by fitness and propriety. It is this that has establish'd the size and proportions of chairs, tables, and all sorts of utensils and furniture." But to talk of fitness and propriety is begging the question. They have not served to establish the exact interrelation of parts, or there would be nothing remarkable in a well proportioned chair. It is because the "Rules of the Five Orders" (though applicable to another material) promised a short cut that eighteenth century designers set such store by them. Mr. Symonds carries the matter much farther than Hogarth when he writes that the combination of three dimensions, height, width and depth, forms the mass of a piece of furniture, and "proportion is the mutual adjustment, not only of these dimensions, but of the

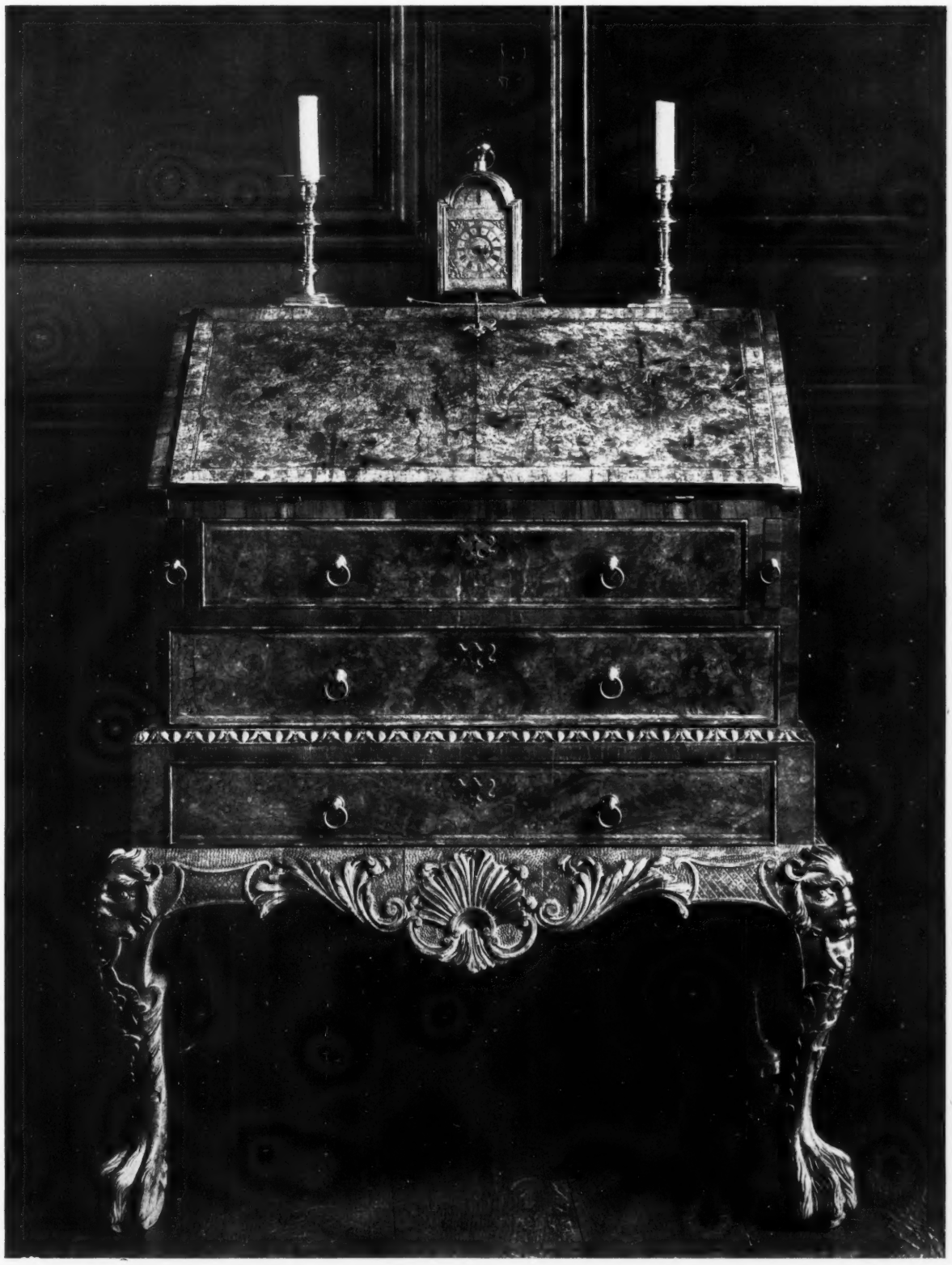


DETAIL OF LEG OF MAHOGANY FIRE SCREEN.
A very unusual feature of this example is the motif of a bear, which terminates the legs. Circa 1745.

various parts of the mass so as to produce a harmonious whole." But again doubt intrudes—in what does harmony consist? Mr. Symonds finds it in a chair (Fig. 99) which, despite its great interest, cannot be said to bear out his precepts. His aphorisms, if they do not define the indefinable, will help towards the recognition of good design. "Constructional lines should not be obscured but left evident," "Every part of a piece should be in sympathy with the others and with the whole"—such laws are too often overlooked. Salutary, too, is the counsel to collectors "to remember that an object, if it does not justify its presence in a room by virtue of its utility, should be artistically more valuable to the room than the space it occupies."

The historical survey shows a far greater reliance on contemporary testimony than Mr. Symonds's previous works, and the quotations given are all strictly apposite. By way of reaction from an uncritical idolatry there is a tendency to underrate the achievements of Thomas Chippendale, which makes it the more surprising Mr. Symonds should write that after William Kent his name "occurs next in the history of the evolution of English furniture." This is to do scant justice to Lock and Copland, who in the creation of the "Chippendale style" were before him by several years. And in view of the latest research, it would be difficult to maintain that the French, Gothic and Chinese styles "which were introduced into furniture about the middle of the century appeared first of all in the interior decoration of houses." Lock was working with surprising mastery in these styles as early as 1744, and we know no architectural parallel at that date. If Mr. Symonds had consulted Vol. I, Part II, of "Metropolitan Museum Studies," he would have seen cause to amplify his list of designers contemporary with Chippendale—Copland and Johnson are serious omissions. The book, however, is not a dissertation on styles, or primarily historical, and what it sets out to accomplish it fully achieves.

RALPH EDWARDS.



WALNUT BUREAU DRESSING TABLE, 2FT. 3½INS. IN WIDTH. *Circa* 1735.

This is a very unusual example, owing to the legs being decorated with the lion mask motif. The front is veneered with burr walnut and the drawers are lined with Virginia walnut. Originally, this bureau was surmounted with a toilet glass.

AT THE THEATRE

A NOTE ON "PATIENCE."

"HE *was* a little boy!" says the provoking Lady Angela at the conclusion of her friend's ditty about baby-love, and Patience, shocked at being misconstrued, remonstrates to the effect that he was a *little* boy. Whenever I hear this I go back to a hot afternoon in early June. Nobody would play tennis with me, the laburnum, which that year I had noticed for the first time, was beginning to fall, and altogether it was a depressed little boy who wandered into his mother's drawing-room and found on the piano a bound volume the like of which I had not seen before, my knowledge up to that time being confined to a book of studies and recognisable "pieces." The volume was the vocal score of "Patience." I passed the rest of the afternoon in a rapture equal to the Lady Angela's, except that three-fourths of it was pure bewilderment. The title-page was compact of enchantment, and yet somehow or other it did not seem to make sense: "Patience: or Bunthorne's Bride! An Æsthetic Opera." I suppose I must have been at the age which Mr. Kenneth Grahame best loves to describe, the age when in summer little boys look for dragons behind the hollyhocks and in winter, on the hearthrug before the fire, pursue the same dragon through the pages of some totally glamorous book. Patience one knew to be a game played by one's aunts, yet it seemed feasible that a beautiful heroine should be so called. But Bunthorne—was there not there, even to the childish sense, an uneasy hint of something ill in keeping with one who, if not a slayer of dragons, at least possessed a castle? "Castle Bunthorne" did not seem right. And, of course, I could make nothing at all out of the words, "an æsthetic opera." Nor did I in any way connect this precious blue-bound volume with a brown velvet suit, deep collar and flowing amber tie which made Sunday afternoons and the calls of visitors additionally irksome. From the title-page I passed to the list of *dramatis personæ*, who seemed to constitute an extraordinary and scarcely credible world. The book on the piano contained the Overture and all the vocal numbers, but, of course, no word of the spoken dialogue, and consequently no hint of the plot; and I remember spending the rest of that afternoon in trying to invent a story in which could be concerned two poets and a dairymaid, a company of dragoon guards, a quantity of rapturous maidens and Mr. Bunthorne's solicitor. It was a head-achy business, for I had not then been taken to the theatre and my only notion of what a comedy might be was derived from Lamb's Tales. I spent the rest of that long summer afternoon inventing now this story and now that, and always stumped by the business of the lottery and Bunthorne's: "She wants a ticket! Take a dozen!" I could not make out why, if Bunthorne did not want to marry Lady Jane, he should offer to increase her chances. Why, too, should Bunthorne boast about distinguishing gems from paste, since the only paste I knew anything at all about was contained in a bottle? Who was Paget? What was trepanning, and why was Paget so cool about it? But then the whole score was one mass of incomprehensibilities of the completest fascination. I can play the piano only a little and reading at sight has always seemed to me to partake of witchcraft and sorcery. But I remember being able to pick out the melody of "The Silver Churn," and to my infinite delight I found I could manage without difficulty the accompaniment to "A Most Intense Young Man." But even then I could not understand how hops which grew in Kent could be suburban, and there was obviously no means of finding out what a Monday Pop was. I could not ask anybody, for this was a week-day, and I was not allowed to go into the drawing-room and dare not confess to having been there. I can still remember how, though my parents were at the far-end of the garden, I tried to play the piano without making any sound. The day is still a red-letter day in my memory, and I can think of nothing like it until some ten years later when, having left school, I was permitted to take a holiday at Scarborough and there, on two successive evenings, saw Arthur Roberts and heard my first Gilbert and Sullivan opera, to wit, "The Yeomen of the Guard." Both evenings opened up two new worlds, of which I think and hope I preferred the second, though perhaps the world of "The Yeomen" was not quite so new, since it was definitely linked with the world with which I had made acquaintance on that piano-stool so many years earlier.

Writing less than ten years ago, Mr. Maurice Baring explained why "Patience" must always be the most popular of the operas. It isn't, but let that pass. Mr. Baring assigned that popularity to the theory that "Patience" must always be the least out-of-date. As if "The Mikado" would be out-of-date in the year 3000, or would have not been perfectly in date when Aristophanes was writing! Let us not quibble, however, and accept the proposition that "Patience" will endure until the last *poseur* of the last artistic coterie has drawn his last breath. Mr. Baring is so good on the subject that I shall venture to quote a few words: "Wherever there is real art there is always exaggerated imitation, and wherever there is real admiration there is false admiration too. In Bunthorne and Grosvenor, Gilbert drew two types which sum up between them the whole gamut of artistic pretension and humbug. . . . The twenty lovesick maidens are with us still. They read Freud and they paint cubes, and listen with rapture to the music of Scriabin, and the more unintelligible they find it the better they like it. This doesn't at all mean that the art they admire is really sham, any more than the art of Whistler and Rossetti was sham in the 'eighties; but it means that every school of art has always had, and always will have, foolish disciples who imitate and exaggerate the faults of the master without being able to emulate his excellences." So it is to-day, except, perhaps, that our twenty lovesick maidens have co-opted twenty of their brothers and both are now to be found at the Russian Ballet. These latter-day æsthetes, true descendants of the "greenery-yallery, Grosvenor-gallery, foot-in-the-grave, hollow-cheeked, long-necked and long-haired brood of devotees of blue china and peacocks' feathers and sunflowers," do not read Freud but misquote him. Scriabin is now voted *démodé*. To-day their peacock rage is for Erik Satie, while behind their nicotine-stained hands they chatter together of Nikitina's "body-urge." Whistler and Rossetti are now so old-fashioned as to be dubbed "amusing." Modigliani is the vogue now, and as he draws so do these young men and women attitudinise in the foyer. And in the Tube on the way home they read without comprehending Mrs. Virginia Woolf. So it always was from the days of the *précieuses ridicules* whom even these young men singularly resemble. So it always will be, and that is why "Patience" will always be popular. But just as there was extraordinary charm about this opera for the little boy of long ago who understood no word of it, so I think and will maintain that there is charm in it for people who are content to ignore its appositeness to the times. Who cares that the author of "Love's Labour's Lost" was castigating the euphuistic follies of the day? Who, when Lady Jane is discovered leaning on a violoncello *in a glade*, cares whether it was the custom for the soulful spinsters of the 'eighties so to emburden themselves in their rambles? "Patience" has absolute charm, and I do not think that about a delicate work of art anything better can be said. For the devotee of comic opera "Patience" must live and will be doted on for as long as the devotees of another art read and dote upon La Fontaine and Herrick. I cannot close these desultory remarks without a word of admiration for Miss Nellie Briercliffe's exquisite performance of Lady Angela.

GEORGE WARRINGTON.

THE PLAYBILL.

New Arrivals.

GILBERT AND SULLIVAN OPERAS.—*Savoy.*
"Well, here we are once more on the scene of our former triumphs."—*Colonel Calverley.*

DEAR LOVE.—*Palace.*
"To appreciate it, it is not necessary to think of anything at all."—*Grosvenor.*

Tried Favourites.

THE SILVER TASSIE.—*Apollo.*
"Not supremely, perhaps, but oh, so all-but!"—*The Lady Angela.*

DEAR BRUTUS.—*Playhouse.*
"Perceptively intense and consummately utter."—*The Lady Angela.*

THE THREE SISTERS.—*Fortune.*
"It cannot be joy and rapture deep
Or why do these gentle ladies weep?"—*Patience.*

JEW SUSS.—*Duke of York's.*
"It is a wild, weird, fleshly thing; yet very tender, very yearning."—*Bunthorne.*

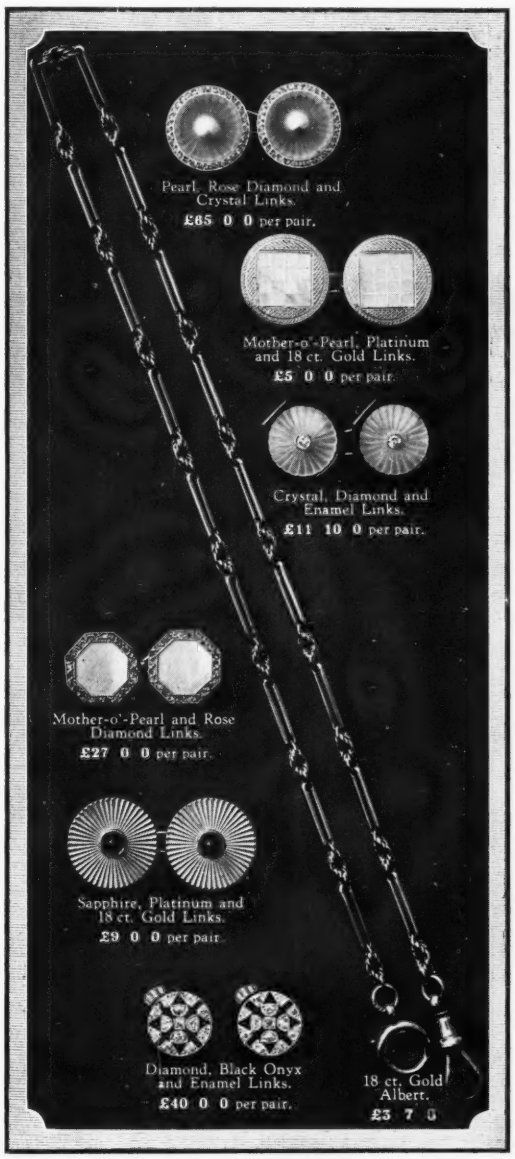
THE ROOF.—*Vaudeville.*
"They all prefer this melancholy literary man."—*Chorus of Dragoons.*

SYMPHONY IN TWO FLATS.—*New.*
"Again my cursèd comeliness
Spreads hopeless anguish and distress."—*Grosvenor.*

THE CALENDAR.—*Wyndham's.*
"He *does* seem popular!"—*Colonel Calverley.*

HE'S MINE.—*Lyric.*
"'Tis but a fleeting fancy—'twill quickly pass away."—*The Lady Jane.*

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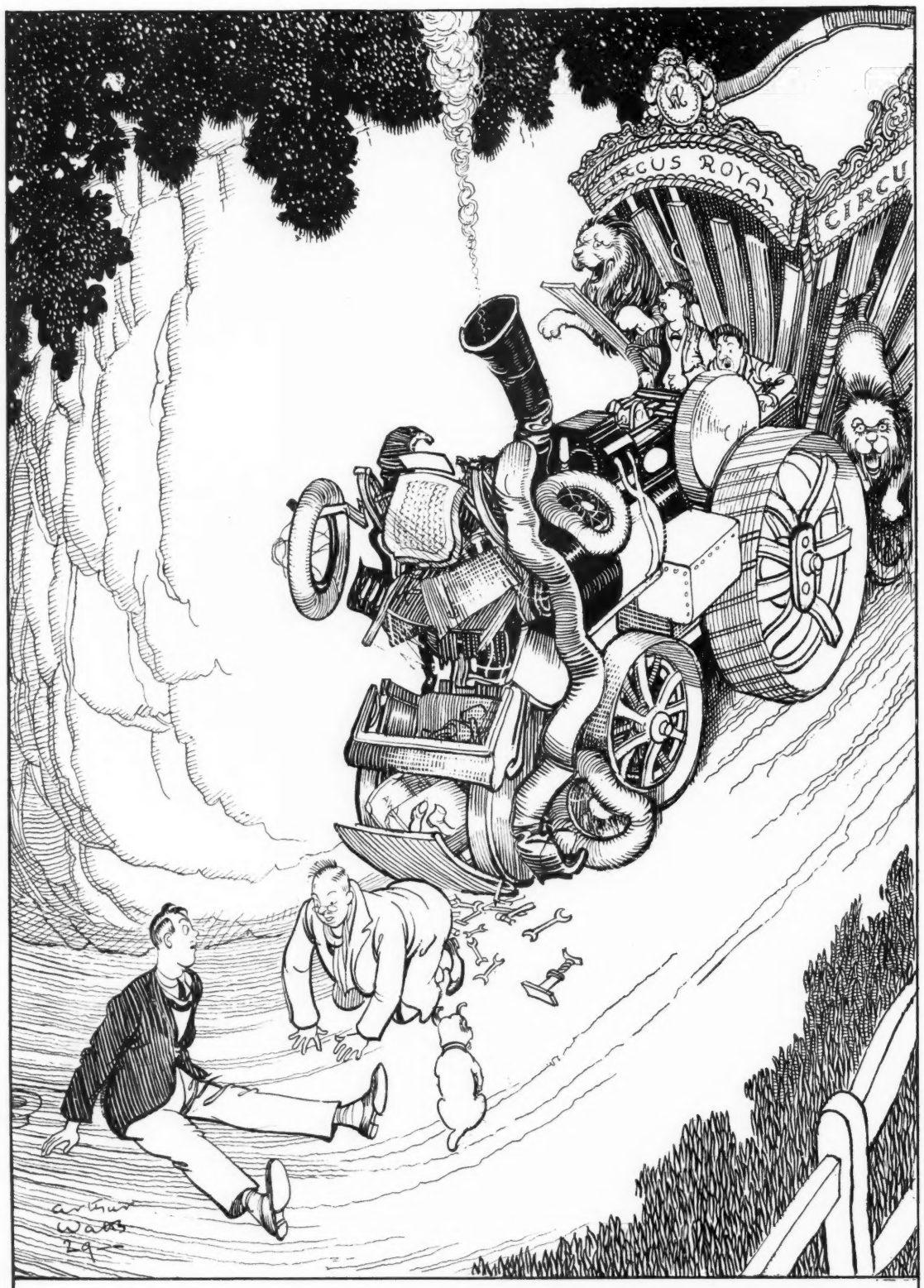
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CORRESPONDENCE

CHIPPENDALE AND ADAM.

To the Editor.

SIR,—In COUNTRY LIFE for April 12th, 1924, Mr. Avray Tipping published a remarkable correspondence between Sir Edward Knatchbull and the firm of Chippendale and Haig, relating to the furnishing of Mersham Hatch; and later (August 8th, 1925) he supplemented this correspondence with three letters from Robert Adam to Sir Edward, dated between 1770 and 1772. These documents showed that after Adam had completed his main alterations to the house he continued to advise on details of decoration, such as ironwork and statuary; but they contain no allusion to the furniture, which Chippendale's firm had been supplying in large quantities for five years. We know that Adam was accustomed to exercise a close supervision over the whole decorative scheme, of which furniture formed an important part, and a hint that in this case he did not depart from his usual practice is supplied by a letter which has lately been presented by Mr. Lionel Harris junior to the library of the Victoria and Albert Museum. Written on a single sheet of folded paper, dated November 17th, 1774, and addressed to "Robert Adam Esq Adelphi," this letter reads: "Lady Knatchbull Presents her Compts to Mr Adam and the Ladies, desire to know how they do, she is in Town for one day and wishes to have half an hours Conference with Mr Adam concerning the furniture for her drawing room, and will be glad to wait upon him at any hour he shall appoint to-morrow, or if more convenient to him to call on her at Mr Harris's by ten in the morning or Else any time of the Evening to-morrow as she goes Early on Saterday into Kent. Lincs Inn Fields, Thursday." Chippendale's accounts, covering the period 1767–78, do not indicate what furniture was supplied for the drawing-room, but it is probable that Lady Knatchbull intended for it the four "Barjair" chairs concerning which Chippendale had written in May of the previous year (1773): "they must be made and in the meantime we must send her Ladyship patterns for the Needlework which will be very large, consequently will take some time in working." After the conference with Adam a long interval seems to have elapsed before Lady Knatchbull decided to act upon whatever advice she may have received. Four years later, in 1778, Chippendale charges for "10 rich Carved Cabriole arm'd chairs Gilt in burnished Gold (covering with your silk), 2 rich Sofas" and "3 long circular Stools" to match, all of which must surely have been drawing-room furniture. In sharp contrast to the tone of Lady Knatchbull's letter, with its humble offer to wait upon the great man, are the communications of her husband with Thomas Chippendale. "How the ladies do," or, indeed, what became of any of the eleven young Chippendales was no concern of Sir Edward's. He was not addressing the fashionable architect, the acknowledged arbiter on all matters of taste and, with his brother, a welcome guest at Mersham Hatch, but a pushing tradesman, who required careful watching: "I have recd your additional Bill and it differs greatly from the Estimate you made to me when at Hatch, and which I desire you to compare with the Entry you made here and you will find sevl. articles overcharged . . . all this must be adjusted when we settle accounts." To this Chippendale replied with humility.—RALPH EDWARDS.

THE FLIGHT OF THE ZEBRA.

To the Editor.

SIR,—I send you a snapshot of a herd of zebra in precipitate flight at the coming of our motor car. The scene is the Etosha Pan in South-West Africa. —THOS. FISHER.

HUNTING AND THE NATION.

To the Editor.

SIR,—I have read with much interest the article in your issue for October 26th. As the person chiefly responsible for urging the Council of the R.S.P.C.A. to take steps in Parliament to stop stag-hunting, perhaps you will allow me to say a few words on the subject in your paper. I recognise the moderation and courtesy of your article and, no doubt, the writer of it genuinely believes that the hunted stag suffers no anguish while it is pursued for hours and at last stands at bay with the hounds round it, and that only the pain of the final throat cutting need be considered as constituting the entire amount of pain inflicted upon it. However, I accept his statement that "we can only deduce from a certain creature's *behaviour* what its mental attitude is likely to be," and as the hunted stag does, sometimes, if he can reach the sea, swim straight out till it drowns, preferring death amid the more merciful waves to the death at the hands of its human and animal pursuers, I think we may deduce that it has indeed suffered extreme mental anguish while it has been, perhaps for hours, fleeing for its life. That hunting stags is "part of Nature's scheme" may be true of the animal world as distinct from man, but we do not take our conduct or our morals from the animal world, and those for whom I speak earnestly hold the opinion that the right to take animal life involves the duty of inflicting the least possible suffering in doing it, and therefore we oppose the infliction of the long anguish of the hunt as being certainly a method of killing an animal that neglects that duty.—STEPHEN COLERIDGE.



"CURIOUSER AND CURIOUSER."

COUNTING HIS CHICKENS.

To the Editor.

SIR,—I took this snapshot of my English collie with some incubator chicks. Perhaps you would care to have it for COUNTRY LIFE.—R. E. WOOLASTON.

"THE SIDE-SADDLE AGAIN."

To the Editor.

SIR,—To butt in between two antagonists otherwise than in definite support of one of them is generally asking for trouble. Quite often the only result is that they both turn and rend you, to the forgetting of their own differences. Still, with your permission, I feel irresistibly impelled to do some butting just for this once. I am afraid I agree with Colonel McTaggart in thinking that Captain Hance got into a bit of a knot in his "platform" sentence; still, his meaning is easily disentangled if one brings a little good will to the job. To Captain Hance's conviction that grip is at any rate quite as essential as balance in the making of an effective horseman, I most heartily concur. With a good grip, the performance that Colonel McTaggart seems to regard as so "terribly difficult" becomes simplicity itself. Indeed, I am at a loss to know how any man can play even a very mild game of polo without being able to pivot his body from the knees quite independently of help from the stirrups. If, in his youth, Colonel McTaggart had been put through it, as I was, in some such school as that in the barracks of the old Natal Mounted Police, he would soon have ceased to consider jumping without reins or stirrups an alarming exercise. Anyway, he would have been kept at it until he could do it. One ill-starred recruit (a Swiss) was still in the riding school at the end of six months (Colonel McTaggart's sympathy would have been very precious to him). On the other hand, we turned out some very useful horsemen. Owing to the fact that, since earliest youth, I had never missed an opportunity of begging, borrowing or even (temporarily) stealing a horse and riding him to hounds, and otherwise, as best I might, I was lucky in getting through my novitiate very quickly; but, perhaps, not so lucky in being made instructor. Teaching is an arduous business. Captain Hance has all my sympathies in that. It is lucky indeed for riders of Colonel McTaggart's school that stirrup leathers, unless neglected, very rarely break, and as neglect in their case would be absolutely suicidal, I agree that this contingency is hardly worth considering; but, for all that, I cannot believe that to balance oneself in one's stirrups and more or less embrace one's horse's neck at every fence is either a safe or a becoming method of riding across country. What happens when a horse pecks badly on landing? (I need not really ask this question because I have seen the answer demonstrated a good many times lately.) Even if the rider saves an actual voluntary, what about the horse? How would Colonel McTaggart like to have someone sprawling on *his* neck when he was trying to recover himself from a bad stumble? The show ring is a different matter; there is none of the hidden traps common in a hunting country, and the take off and landing in all large shows are prepared to perfection. In show riding the horse is everything, and the rider, like the bridegroom at a wedding, though essential, is distinctly second fiddle. The problems he has to contend with are of an absolutely different nature from those of the hunting field. If, as is now largely believed, a horse can jump an inch or two higher with his rider in a monkey-up-a-stick position, a monkey up a stick the show rider must be, since his object is for his horse to jump higher than anyone else's. But this is not the ambition of the hunting man. All he wants is to get himself and his horse to the end of a rattling good hunt in safety, riding straight and as near to hounds as is permissible. Very rarely will he find himself obliged to negotiate an obstacle which will tax his horse's jumping powers to the last farthing, as do the high jumps at shows; but he will have to be on the look-out to cope with all sorts of unlooked-for emergencies—slippery landings, sudden drops, blind ditches, cart ruts under fences and so on *ad lib*. He must ride with balance, of course, but he must also ride with grip, for nothing but grip can resist an unforseen strain. We can only balance successfully against what we know is coming. As to all this nonsense about the sufferings of the horse when the rider sits down in his saddle after the time-honoured method good horsemen and true have used for crossing a country ever since fox-hunting became a national sport, I simply do not believe a word of it. Regarding the brand new crusade against spurs—Well, if a man (or woman) cannot wear them without torturing the horse, most certainly let him (or her) abstain. Such a rider will probably torture the unfortunate animal quite enough without them. For other people less primitive in their horsemanship, I would say, adapting Colonel McTaggart's own words to a meaning not his: If we find a horse goes better with spurs, by all means use them (with judgment, of course), and if not, then do not use them. This is not the



"SOMETHING WICKED THIS WAY COMES."

only item of hunting kit governed by "habit, custom and appearance." Does Colonel McTaggart crown his pink coat with a bowler—and yet how much more comfortable he would find it on a windy day—or complete a neat rat-catcher turn-out with a pair of pink tops because his jack boots have taken to hurting a pet corn, or is it only in the matter of spurs that he despises convention?—CORNIX.

TO THE EDITOR.

SIR,—"The proof of the pudding is in the eating," and the proof of the side-saddle being much to the fore lies in the number and volubility of the letters you have received about it. Yet despite the number of these letters there are singularly few from women long accustomed to the use of it. Evidently the latter are better used to taking their own line to hounds than their own line with a pen. As I am not unaccustomed to wield the pen and have had thirty-two seasons in the hunting-field on a side-saddle, I feel it is "up to me" to say a few words from the point of view of these old hands. First of all, we are woefully disappointed with the ride-astride brigade; we thought they would have many advantages over us, greater ease in mounting and dismounting, ride so much lighter, and be able to ride any and every sort of horse. Twenty years ago every girl was going to ride astride, and the side-saddle was to go up to the lumber-room. There were great expectations—how many of them have been realised? Very few. At the present moment there are plenty of women who go extraordinarily well on a side-saddle, but those who get to hounds on an astride-saddle are noticeably fewer. In my own Hunt our ladies are about "half and half." One or two of the astride girls are really good, but those who turn out day in and day out, who are there when hounds run hard, and stick it to the end of the longest hunt, are the side-saddle women! It is queer and illogical, but a fact. A great deal of, if not all, the abuse of and arguments against the side-saddle come from those with no personal experience of it, just as you will find riding instructors who have never been on a side-saddle teaching girls how to ride on one! Side-saddle riding is an art in itself and, like all arts, not picked up in five minutes, nor exhausted in a lifetime. The fallacy exposed in these letters is that the desperate grip of a novice about the pommels, by which she can remain on the top of the horse, turns the bad astride horsewoman into a good side-saddle rider. When that class of horsewoman is in the saddle, a horse will, of course, deteriorate under the side-saddle! Yes, "the proof of the pudding *is* in the eating," and the *eating* lies in the hunting-field, where you can see it demonstrated every day and all day!—WOMAN M.F.H.

TO THE EDITOR.

SIR,—The original point of this correspondence has been lost sight of, and it has become a discussion of the merits and demerits of astride and side-saddle, spurs and no spurs, bow-legs or knock-knees, and even our old friend the forward seat has reappeared. The smiles of Mona Lisa, the Sphinx and the Cheshire Cat have been invoked, and even the riding of Jeanne d'Arc and Lady Godiva has called forth comment (one wonders if they rode at agricultural shows). My name appearing several times in the course of the arguments must be my excuse for another letter. I am asked whether I have ever ridden side-saddle: of course I have not. Why should I? (I have a wide experience of side-saddle horses.) If something happened to make my seat on horseback insecure I should have to give up riding. In this eventuality women have a distinct advantage over men, in that there is another method available and they can change to side-saddle: in fact, it is a problem they often have to face. This, I think, is another reason why there should be no restrictions imposed in the classes for ladies' horses other than that they should be ridden by ladies. May I suggest as kindly as possible to your correspondent who so signs herself, that *all* who are "Fat and Forty," whether men or women, astride or aside (or, for the matter of that, on foot), have the same disability; they are fat and forty, but it is definitely unkind to suggest that this has anything to do with the ban in the show-ring. This letter should be read in conjunction with my two previous ones and taken together as a re-statement of the point originally raised and so far only touched upon by "C. C.," "Knock-knees," "Undertaker" and myself.—SIDNEY G. GOLDSCHMIDT, *Lieut.-Colonel.*

TO THE EDITOR.

SIR,—There is no doubt, as "A. H. B." says, that spurs can be cruel and that formidable types, such as were worn in mediæval times and by cowboys now, are capable of inflicting great pain. But the blunt, short-necked spur generally worn is quite another proposition and cannot possibly be described as a cruel aid. Anyone who has had the misfortune to ride a sluggish horse will know how little effect such a spur has. I have even seen a horse's flanks cut by a rider continually swinging her leg, without the horse making any attempt to get out of a walk or playing up in any way. I am not recommending this method of riding, but mention it to show that a spur is not such a torment as is sometimes imagined. One cannot imagine a horse walking slowly on while receiving stinging cuts from a cutting whip.—P. S.

TO THE EDITOR.

SIR,—The vexed question of the side-saddle will, I suppose, always be a question of personal choice. That it looks well and gives a sense of security must be admitted, while its physiological advantages over the astride position probably counter-balance the somewhat one-sided muscular activity which is inevitable. The chief drawback to the side-saddle is, in my opinion, the decreased "flexibility" of the rider's body, which is placed in one position and—within limits—in that position must remain. For that reason, jumping under an overhanging bough is far more dangerous in the side-saddle than when riding astride, as only in the latter position can the body be dropped alongside the horse's neck. Further, the trick of avoiding a near-side smash against a gate-post by raising the left leg is, of course, out of the question in the side-saddle. On the whole, I should say that for high-school and exhibition work, the side-saddle scores; but for hunting and ring-jumping, where the forward seat is a necessity, the astride position would probably be more universally satisfactory—at least, where the "first-flighters" are concerned.—PHILIP C. PRATT.

A GOOD SAMARITAN OWL.

TO THE EDITOR.

SIR,—A few months ago a friend of mine, living near Stafford, was given a baby owl, which had been taken from a nest in Sutton Coldfield. He put the little owl into a coop which had two other coops placed on the top. The bird soon became very tame and would allow my friend to drop food frequently into its beak. Shortly after, the boy had to leave home (having accepted a post), leaving his bird to the care of his mother. She soon went to feed her son's pet, but the little bird refused to accept any food from her and would not open its beak. At last she gave up trying to feed it, thinking it would be more hungry in the morning. That night she was wakened by terrible screeches arising from the region of the lower coop. On looking out of the window to investigate (it being a bright moonlit night), she saw a big white owl fly down from a tree near, go to the lower coop and, to her astonishment, feed the baby owl through the bars. The next day the big white owl came frequently and fed the little owl, and this it continued to do for a week. The second week it did the same, but remained more or less all day perched high up in the tree near the coop, resembling a sentinel. At the end of a fortnight my friend's mother asked her daughter to help her release the baby owl, as she was nervous of the big owl flying about by day. Together they pulled up the bars of the coop, then hid behind a tree to see what would happen. Immediately the big white owl flew down to the little one and, after feeding it with food which it apparently regurgitated into the other's beak, it appeared to encourage the baby owl to come out of the coop. After some minutes it had enticed it on the top of the second and third coop and from there to a branch of a tree, where the baby owl remained several days, the white owl still keeping guard all day from its branch higher up. About the fourth day both birds disappeared and have never been seen in the garden since.—DOROTHEA STEWARD.

MACARONI.

TO THE EDITOR.

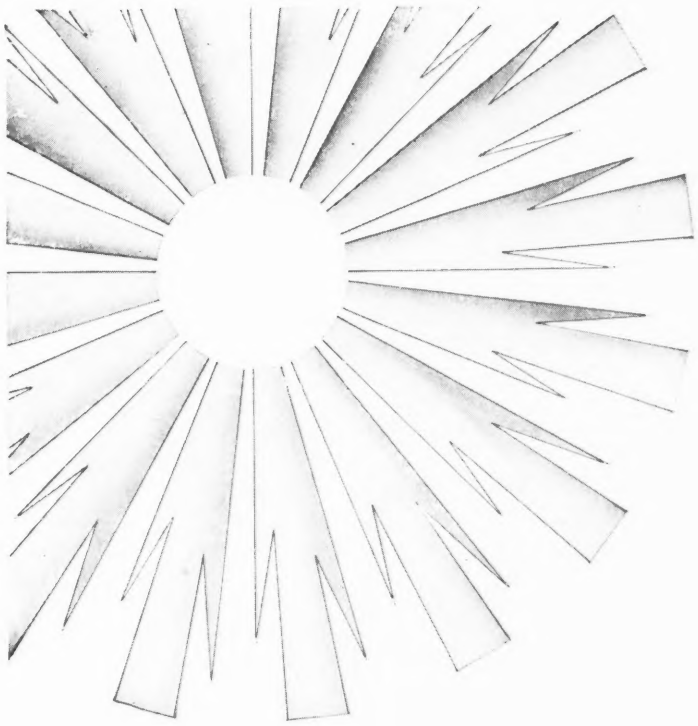
SIR,—To those who know Italy there is no sight more familiar than that of the strings of macaroni, of which the Italians are very proud. Their preparation is as primitive as in former days when it was first invented. The only change is that wooden presses have been replaced by metal ones. The paste is still pushed by feet into the machine. Then the macaroni is hung in the doorway to dry in the sun. The little "nouilles" are spread out on a newspaper where people, horses, dogs and cats pass by. Gradually it attains its familiar colour.—C. DELIUS.



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THE SUCCESSES of an OLD RACEHORSE

EXPLOITS OF THE AGED EX-CRIPPLE, SIR JOSHUA.

ONCE again I find myself referring to that remarkable old gelding, Sir Joshua, who last week won the Derby Cup for his owner-trainer, Major Sneyd. It was only the other day I had something to say of his clever win of the Newbury Autumn Handicap, a race he took for the second year in succession. The following week he was at Liverpool, to be beaten only a head for a long-distance handicap. He failed by that narrow margin to beat a greatly fancied horse in Sartellus, to whom he was conceding a lot of weight.

Stimulated by those efforts, which would have been altogether too much for many horses of far less age and happier history, he proceeded to his even more important triumph at Derby, the net result of which was to win another substantial stake—£885—for the inspired man who took a chance when he saw him in the sale-ring at Newmarket and ventured 75 guineas for an apparently broken-down horse. Major Sneyd, who is a qualified "vet" as well as a trainer, proceeded to "doctor" his legs, and now he has not only scored a notable personal triumph, but he must have rather unpleasantly astonished those who had previously been associated with the horse and had obviously regarded him as a hopeless case.

SIR JOSHUA'S LIFE STORY.

I have probably mentioned before, the fact that he was bred by Lady James Douglas, by her notable horse Gainsborough from one of the best mares at her stud. The chestnut son of Gainsborough and Jessica could never have had ideal fore-legs, that is, the true-shaped legs that will usually stand the wear and tear of training on any sort of going. Alec Taylor trained him to begin with, and, as usual, he showed exemplary patience, so that it was not until the close of his three year old career that he began to win a race or two. Then tendon trouble began to assert itself.

Sir Joshua was drafted from the Manton stable on the instructions of his owner, and when Captain Lionel Montague bought him he sent him to be trained by George Blackwell, who won the classic races years ago with Rock Sand and the Grand National Steeplechase much more recently with Sergeant Murphy. Sir Joshua cannot be said to have prospered about that time, for it was Captain Montague who sold him when Major Sneyd, on setting up as a trainer, ventured 75 guineas of his own capital.

Only by a short head did the old horse win the Derby Cup. Not for the first time in his life was he engaging in a thrilling finish, but apparently he relishes them, to judge by the way he fought this one out with grim determination. His immediate opponents were the Aga Khan's Silver Hussar, ridden by Michael Beary and representing a stable with which the owner of Sir Joshua was at one time connected; M. de St. Alary's Bonny Boy II, ridden by Weston and the winner of the Ebor Handicap at York in August; and Dark Hillock, ridden by Dines. They finished in that order.

I have an impression of having seen more close finishes in 1929 than in any previous season. Here, then, was another and possessed of the usual sequel. There were onlookers to swear the judge had caused the wrong number to be signalled, while the jockey on the second was sure he had won. Beary thought he had won by half a length. The jockey of Dark Hillock declared that he would have won but for being badly baulked for an opening at a most critical time close home.

It is futile and sheer waste of time to argue about judges' decisions. They are final, and nothing else matters; but it is more than passing strange that this year we should have had so many verdicts most seriously questioned. That is not a good thing. It means some loss of confidence in the unfortunate officials who are charged with making the decisions.

I ought to add, in reference to the Derby Cup race, that the favourite, Law Suit, belonging to Mr. A. E. Berry, finished nearly last after making the running for close on a mile and a half. I should think the truth is that this horse has no finishing speed such as even a stayer must have, and that when others bear down on him to settle the issue he merely becomes overwhelmed. In any case it is probable that Law Suit has been over-rated.

There were seventeen other races at this Derby meeting. All of them were run on ground far softer than anything experienced elsewhere this year. Perhaps that explains why there should have been no winning favourite until the fourteenth race was reached, and why in the interval many horses which had done well throughout the year on firm ground were quite unable to find the same form now. A great many horses were exploited during the three days, reminding us again of the immense numbers in training and the extreme difficulty of winning a race of any kind with a horse which some years ago would certainly have paid its way. A selling plater to-day is no longer a plater according to the old standard. It must be better than that.

Ample evidence of that is to be found in the many two year old selling platers that have still proved capable of winning in non-selling events and even when carrying big weights in the handicaps for two year olds. A case in point is Noble Star, owned by Mr. H. P. Nickalls. He began his winning career by securing a small selling plate at Windsor early in June, being then bought in for 280 guineas. His latest exploit was to win the Osmaston Nursery of seven furlongs at Derby under a weight which placed him very much nearer the top than the bottom of the handicap.

I could quote many such instances. Let me, however, mention quite briefly one or two other events at the meeting. Thus, the Chesterfield Nursery of five furlongs, which is of much less monetary value than formerly, was secured by one named Flying Argosy, bred and owned by Mr. A. Lowry at his place at Navan in Westmeath. The Friary Nursery, also of five furlongs, was won by a filly named Mary Mac, belonging to a small owner and small stable at Epsom.

Of more general importance was the mile race for the Markeaton Handicap, and this affair permitted one of the Cambridgeshire failures to atone. It will be recalled that Mr. Macomber's Masked Bandit had been a popular choice for the Cambridgeshire. Personally, I never once saw him show in the race with the slightest chance, but here he was capable of winning quite cleverly from Mr. Somerville Tattersall's Torbuie, a filly he has had on lease from Sir Alec Black, who bought her as a yearling. Masked Bandit may have owed his success to being in company not too exalted for him. On the other hand, he is a colt possessed of many attractive points, and, quite likely, he will be relatively better as a four year old than he has proved himself as a three year old. Torbuie will now probably revert to her owner, who will thus have a nice addition to the choice lot of mares at his Compton Stud.

I am reminded that Lord Derby has definitely retired Drift, a filly with more than one good achievement to her name, but a sharp disappointment last time out when failing rather badly to show her proper form in the race for the Liverpool Autumn Cup. Lord Derby, by the way, has just sold to a stud in the Argentine his three year old Hunter's Moon, and I have no doubt he has received a fairly substantial figure for the son of Hurry On and Selene (by Chaucer).

Hunter's Moon only ran twice as a two year old. One occasion was when he ran extraordinarily badly for the Gimcrack Stakes. This year he won the Spring Stakes and the Newmarket Stakes, each time by a very narrow margin. In the latter race he beat the Two Thousand Guineas winner, Mr. Jinks, and he gradually assumed the part of a much-fancied candidate for the Derby. He might, or might not, have won but for jarring himself about a week before the race; certainly he could not have been at anything like his best in the circumstances. At Goodwood he had a hard race to beat Tom Peartree by a head over a mile and a half, and soon afterwards he broke down and was scratched, not only from the St. Leger, but from all engagements. His breeding is immaculate, and he ought to do well in the country to which he is going.

THE CLASSIC RACES OF 1931.

On a later occasion I hope to make some more extended reference to the entries for classic races in 1931. It is of interest to mention now that no fewer than 1,695 have been received for the five races. That total is easily a record, made up as it is of 404 for the Derby, 397 for the St. Leger, 307 for the Two Thousand Guineas, 258 for the One Thousand Guineas, and 329 for the Oaks. Apparently there is no such thing as finality in these entries. The Derby, for instance, is an annual record-breaker in this respect, and, though 404 is the "highest ever," the probability is that it will be exceeded when, a year hence, we are made acquainted with the entry for the Derby of 1932.

Lord Woolavington and his trainer, Fred Darling, have some reason for being grateful that the appalling weather of last Saturday was not just a little bit worse than it was. The race for the Hurst Park Great Two Year Old Stakes was set fourth on the card. There could be no fifth race, because a heavy fall of snow had made the course too dangerous for further racing. Such a visitation would have been believable during a season of National Hunt racing, but what happened at Hurst Park on this day had to be seen to be believed and endured.

Press Gang, in Lord Woolavington's colours, won the race for two year olds by a short head from Mr. D. M. Gant's Stingo. Three lengths away, in third place, was Sir Berkeley Sheffield's Rapahannock, while there were four others behind, including Lord Rosebery's Newmarket winner, Annaly. Such a narrow victory suggests, on the face of it, that there is nothing much between Press Gang and Stingo. The truth is that Press Gang was probably lucky to win at all, because, for some reason, he lost some lengths at the start. By the same reasoning it might be argued that he would have been an unlucky loser; but in the ordinary way serious loss of ground at the start is an all-sufficient cause in most cases for defeat. The race was worth between one and two thousand pounds, and more than ever is it to be regretted that Press Gang is not in the Derby.

PHILIPPOS

THE ESTATE MARKET

LANSDOWNE HOUSE

THE future of Lansdowne House is once more a matter of speculation. We announced in March last that Lord Lansdowne had sold Lansdowne House, Berkeley Square, his agents in the matter being Messrs. Wm. Grogan and Boyd. The price was said to be in the neighbourhood of £750,000. The mansion stands in grounds of approximately 3 acres, and forms the other section of the rectangle comprised in the site and grounds of Devonshire House, that is to say, the space enclosed by Piccadilly, Berkeley Street, Berkeley Square and Stratton Street.

The mansion, which has been for some time in the occupation of Mr. Gordon Selfridge, has been the subject of several references in COUNTRY LIFE, and it is dealt with at great length in Vol. II of *The Architecture of Robert and James Adam* (COUNTRY LIFE), by Mr. Arthur T. Bolton, Messrs. Knight, Frank and Rutley and Messrs. Duncan B. Gray and Partners are the agents. "Development of the site is expected to follow at an early date" was our final remark in March, and events seem to have brought that regrettable possibility much nearer.

A LUTYENS' FARMHOUSE.

ON the Basildon Park estate, which Messrs. Knight, Frank and Rutley are submitting to auction for Sir Edward Iliffe, is Park Farm, formerly the home of the famous red poll cattle. It is a model dairy holding of 280 acres with all the latest equipment, a cow-house for fifty-eight head of cattle, with cooling and sterilising rooms, all having electric light installed; and the farmhouse, designed by Sir Edwin Lutyens. The 3,820 acres which are to come under the hammer are on the Berkshire hills between Pangbourne and Goring, overlooking the Thames Valley.

The Camp, Windlesham, for sale by Messrs. Knight, Frank and Rutley, stands in 17 acres, adjoining Sunningdale golf course. The gardens are remarkable for a wonderful collection of Chinese and Himalayan rhododendrons, azaleas, Japanese maples and other rare and valuable shrubs from all parts of the world. An auction of the furniture and pictures will be held on the premises on December 3rd and following days.

The Moyle House, Caterham, has been sold by Messrs. Knight, Frank and Rutley. It extends to 8 acres, 750ft. above sea level.

The Royal Hotel, Harrogate, formerly a well known coaching inn, overlooking The Stray, will be offered, by Messrs. Knight, Frank and Rutley, early next year. The hotel, which is fully licensed, contains seventy bedrooms. The firm's list contains an exceptional number of sound London investments, forming a useful means for a lucrative venture.

KILLIECHASSIE SOLD.

THE sporting and residential estate, Killiechassie, Strathtay, has been sold by Messrs. Knight, Frank and Rutley. The house stands in a well timbered park, with grouse shooting and salmon and trout fishing. The area is 1,670 acres.

Jointly, Messrs. Batchelar and Son, Limited, and Messrs. Knight, Frank and Rutley are to offer Upwood House, Caterham, a freehold building estate of 40 acres, at Hanover Square on November 28th.

Granta trouting goes with Abington Hall, 87 acres, between Audley End and Cambridge, for sale by Messrs. Knight, Frank and Rutley for £3,500. The Granta, flowing through the park, provides trout fishing. Last week the firm sold part of the estate. The price surely represents the greatest bargain of the moment in mansions.

At Pateley Bridge, a few days ago, Messrs. Knight, Frank and Rutley offered further portions of the Ramsgill estate, which originally formed part of the Bewerley estate, and disposed of six of the nine lots, bringing the total sales to £10,490.

GILLING CASTLE.

THE 2,880 acres of the Gilling Castle estate near Helmsley, came under the hammer of Messrs. John D. Wood and Co. a few days ago, and forty-two of the sixty-four lots were sold, the Castle and 203 acres (Lot 1) being bought in. An article on the property appeared in COUNTRY LIFE (Vol. XXIV, page 416).

Gilling Castle, on the summit of a wooded promontory in a large park, was never used for a garrison, but as a fortified outpost. The lordship of Gilling was held by the Mowbrays, and the Castle was one of their feudal strongholds; and, in the thirteenth century, by the Ettons, who took their name from a village near Beverley. Ivo-de-Etton was lord of the manor of Gilling in 1290. He became Sir Ivo, and in 1315 died, leaving a son, Thomas, and a daughter, Elizabeth, who married Thomas Fairfax of Walton. Gilling continued in the family of Fairfax (of which General Fairfax, Commander of the Parliamentary forces, was a member) from the time of Henry VII until the death of the ninth baron in 1846. Then his daughter, and after her a cousin, Mr. Pigott, came into possession, the latter taking the name of Fairfax. In the next generation the male line failed, and Gilling passed in 1885 to Captain Cholmley, whose son, Mr. Fairfax Cholmley, sold it in 1895. Nine years later Gilling Castle passed into the hands of Mr. W. S. Hunter, whose additions and renovations rendered it an enjoyable place of residence. The eastern end of the Castle is the most ancient, being of the time of Edward II. The last principal addition was made in the early eighteenth century, when the west or entrance front was re-built.

Tunstall Hall, Market Drayton, to be let at £350 a year, is a Queen Anne house, with 1½ miles of excellent trout fishing, shooting, hunting, excellent stabling and garage, and two cottages. The agents are Messrs. John D. Wood and Co. The house has been reconditioned from top to bottom and is in perfect order. Some rooms remain to be decorated as an incoming tenant desires, and the cost of these works has been about £7,000.

HAMMERSHOTT: A LIPHOOK PLEASAUNCE.

JUST four years ago—November 28th, 1925—we announced the sale of part of the contents of a well known residence in Cobham, as the then owner was removing to Hammershott, Liphook. His tenure of the latter house terminated lately by his death, and consequently Messrs. George Trollope and Sons have received instructions to sell the exquisite little estate of 8 acres. Hammershott gardens are elaborately laid out and the property lies in one of the prettiest parts of the beautiful country between Liphook and Haslemere. Would-be buyers will not fail to note that they have the advantage of negotiating with agents who are acting on behalf of executors, as that generally implies a very moderate price, for estates usually have to be wound up quickly.

No. 93, Eaton Square, one of the larger mansions on the North Terrace, has been sold by Messrs. George Trollope and Sons.

Messrs. Nicholas report recent sales from their Reading office: Woodlands, Burchetts Green, Maidenhead Thicket, a family residence, with nearly 10 acres and sixteenth century half-timbered cottage; Caversham Grove Home Farm, Reading, a dairy farm of over 60 acres in the borough, with building frontages; a Queen Anne residence with cottages and 20 acres near Huntercombe golf course, known as Uxmore; Instead, Goring-on-Thames, a residence and 2½ acres on a spur of the Chilterns; and The Barn, Wargrave-on-Thames; also, for Lady Dorothea S. Hope, Fairfield, Woodley, near Reading, a residence and 2½ acres overlooking the Loddon; and Edlins on the Berkshire Downs.

Messrs. Fox and Sons are instructed by the executors of the late Mrs. F. J. Bright to sell in Bournemouth on December 10th the leasehold Roccabruna, Bodorgan Road, in the centre of Bournemouth, standing in large grounds with cottage and garage; and on the following day, for the executors of the late Mrs. Mansel-Jones, the freehold with large garden known as 15, Dunbar Road, Bournemouth, on the Talbot Woods estate. In both cases the furniture will be sold on the following days.

LINK WITH LORD CLIVE

PEATSWOOD, Market Drayton, is to be let furnished for a term of years at £400 a year. The earliest portion of the present house was built in the middle of the eighteenth century by Sir James Markham, a brother-in-law of Lord Clive, who owned the neighbouring property of Styche. On the estate are the remains of Tyrley Castle, now built into a farmhouse. The house stands in a finely timbered park. The moderate size of the house and the care with which it has been improved make it easy to manage. The agents are Messrs. Ralph Pay and Taylor.

Messrs. James Styles and Whitlock have resold Lots 3, 26, 27 and 28 of the Compton Verney estate, Warwickshire, extending in all to 551½ acres; also Lot 2, Lodge Farm, of 420 acres, the largest holding on the property; Lot 4, a pasture holding of 127½ acres; and Lot 39, Green Farm, of 177 acres.

Messrs. Harrods, Limited, have sold a large number of residential properties in the last week, among them being Sweethaws Farm, 33 acres, two miles from Crowborough Station; Whitewalls, Oxshott; The Mount, Woldingham; Brookmead, Dorking—all properties with a good and easily managed acreage of grounds; also Great Ivy Mill, Tovil, near Maidstone, a converted millhouse and gardens in which is a large lake; Glen Dhu, 6 acres in Bramshott; and a Tisbury freehold, Hill Cottage, of Tudor type, in gardens of a couple of acres.

Three of the country properties in Messrs. Harrods' announcements seem worthy of a word—a modernised house with monastic associations at Broadway, with 6 or 7 acres, for £8,400; a real old Tudor house and barn and 70 acres, near Woodbridge, for £3,500; and a house and 31 acres not far from Haywards Heath, for £6,000.

Dorset coast property dating from the reign of Henry I has lately had money lavished upon it for improvements, and it is for sale with 3 acres by Messrs. Wilson and Co., whose stated terms include £4,750 for an ancient Sussex house full of old oak.

The Grove, Penshurst, a charming old dower house and 25 acres has been sold by Messrs. Brackett and Sons.

Fyning Wood, Rogate, near Petersfield, 41 acres, awaits an offer through Messrs. Norfolk and Prior at a low figure for so good a modern house.

From £3,250 to £4,700 is the range of quotations for a couple of houses each with 3 acres, one near Aylesbury and the other near Beaconsfield, and a third with just over an acre on the Surrey hills, the agents being the Army and Navy Co-operative Society, Limited.

HOLLAND PARK: MODERN QUARTERS.

THE newly created Holland Park modern houses in the Georgian style is proving a great success, as a new residential quarter of the utmost selectness. Messrs. King and King are the agents, and Mr. Leonard Martin is the architect, and the spot is called Ilchester Place. It is historically very interesting. Only one house is now available.

In 1610, Sir Walter Cope, Kt., Master of the Court of Wards, a Gentleman of the Bedchamber to James I, acquired the manor and built for himself a mansion known then as Cope Castle, and surrounded it with gardens and dainty pleasaunces, kitchen gardens and woodland walks, carefully tended and jealously guarded until the present day. He left no son, and his daughter Isabel brought the estate to her husband, Sir Henry Rich, Captain of the Yeomen of the Guard, one of the most heartily hated of men, who curried favour with Henry VIII, Edward VI, Mary and Elizabeth. He was created Lord Kensington, and his subserviency to Buckingham having obtained for him the title of Earl of Holland, he altered the name of Cope Castle to that of Holland House. Bad times came, however, and less crafty than his ancestor, Sir Walter Cope, he fell between the two stools of King and Parliament, and was beheaded. For a time Holland House was in the hands of Parliament, and the Protector is alleged to have walked in its fields in order that he might safely shout high affairs of state into the deaf ears of his son-in-law, Ireton. The estate reverted ultimately to the widowed countess, and succeeding heirs, until William Edwardes inherited the property and became Lord Kensington, when Holland House was sold for the first time.

Holland House has been the subject of special articles in COUNTRY LIFE (Vol. I, page 632; Vol. XIII, page 272; and Vol. XVII, page 870). Addison, Charles James Fox, Byron, Sheridan and many another notable personage have enriched Holland Park with their memory, and the property has descended ever since 1769 with the holders of the title which was revived by Henry Fox, the Secretary of War, who had in 1749 taken a lease of the estate at £182 a year.

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A XVIITH CENTURY MANOR HOUSE HASSAGE, SOMERSET.

BETWEEN Radstock and Frome is as sequestered a tract of country as you will find in Somersetshire—which is saying a lot. The lanes traversing it are deep, steep and dilatory, winding among woods and along little valleys with the vaguest sense of direction. The parish in which Hassage is included is appropriately called Wellow, and it is not far from Norton St. Philip, where is the celebrated old inn. When John Leland rode through this country he called it "champagne ground," a term that still best describes its fat fertility. Though there are no great houses in the immediate vicinity, it contains a number of manor houses, mostly dating from the seventeenth century and possessed of no little architectural merit. They were inhabited by small gentry, farming their demesne land, who intermarried with merchants and parsons, and bred men for the same vocations.

These houses are usually built of the local oolitic stone, supplemented sometimes with stone of a better quality from quarries nearer Bath, and roofed with stone tiles. There is generally a small forecourt between the house and the road, often with a pair of fine gate-piers and an "upping stock" for the convenience of riders. Near by a walled garden, a bowling green, a pigeon cot and barns usually completed the amenities.

The history of this particular group of manors is in most cases the same. For centuries part of the great Hungerford estate centring on Farleigh Castle, before the close of the seventeenth century they were dispersed, owing, it is said, to the foolish extravagance of a spendthrift lord, to be acquired by prosperous clothiers from Frome and Bradford (on Avon, of course). Sometimes Bristol was the scene where these respectable families took their rise. Often, too, the successful trader was the younger son of an ancient family entitled to bear coats of arms.

Hassage is typical of this local sequence. Standing on the side of a steep little valley, its main entrance used to be from the north, between a pair of piers formerly surmounted by vases (Fig. 2), to a front door recessed between the projecting east and west blocks. The gate-piers are



Copyright. 1.—SOUTH ENTRANCE. "C.L."



Copyright. 2.—NORTH ENTRANCE AND GATE PIERS. "COUNTRY LIFE."

echoed by a pair of lusty yews, which 250 years ago were, no doubt, clipped into obelisks or peacocks. Nowadays the south entrance (Fig. 1) is that generally used, and on its fine ashlar porch is the date 1677. Previously to that time the history of the manor is obscure, and it was probably a Hungerford property. But in 1676 a Henry Coles, son of John Coles of Frome, is met with as "of Hassage" and demising to William Coles "a chamber over the little kitchen in the house called Hassage Farm."

The house consists of two blocks lying either side of an entrance passage, the westerly and older one gabled, the easterly, built by Henry Coles, nearly square in plan and with a hipped roof containing dormers with oval windows. The south elevation of this block is a delightful example of the regional architecture during Charles II's reign. In the porch the Gothic tradition survives, but the adjoining east block is following hot on the trail blazed by Inigo Jones a generation earlier. The large



Copyright. 3.—STAIRCASE.



4.—CHIMNEYPIECE ON GROUND FLOOR. "C.L."

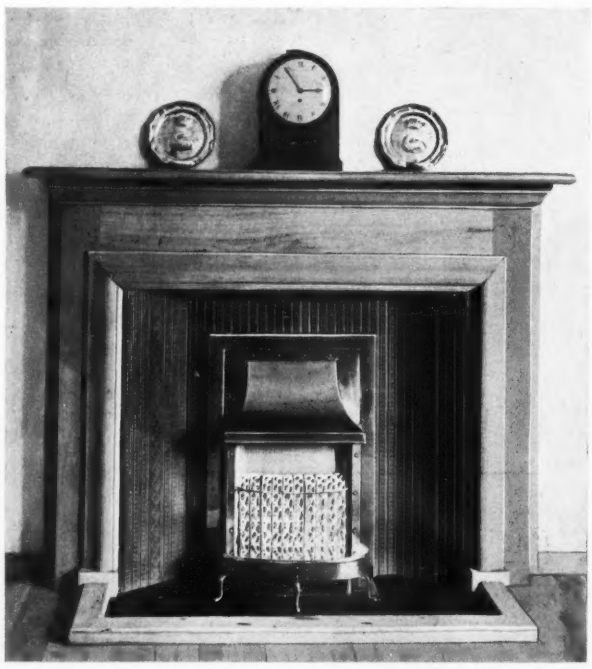
evenly spaced windows and the strong horizontal lines betoken the change in tradition that had taken place even in the most out of the way districts. The oval windows were a favourite feature with the masons of the Bath district. The two tucked up in the roof here are charming llttle appendages.

The entrance passage forms an ingenious joint between the earlier and later blocks. The north end of it, with a pleasant renaissance portal, is curiously set back. Within it is the handsome oak staircase illustrated in Fig. 3, with its flat balusters and ball-crowned newels. In one of the ground-floor rooms is a huge carved chimneypiece (Fig. 4), probably of 1677, with a small Georgian one inserted beneath it at some time when the rooms were divided up and it was moved.

The Coles survived at Hassage till 1739, when two sisters succeeded, and the place, no doubt, maintained its position as the home of a small squire till the Napoleonic Wars. Then taxation and the rising cost of living made genteel pretensions more and more difficult. But nothing could impair the house's intrinsic nobility of mien. C. H.

GAS FIRES FROM TWO ASPECTS

THE gas fire has now established itself as one of the essentials of modern equipment. Its convenience has never been in question, and the recent improvements have entirely dispelled the old notion that it was not "healthy." Most convincing proof of the efficacy of the latest gas fires was provided recently at a scientific demonstration in the Radiation research laboratories. The aim was to show that the new "beam" radiants give a brighter fire and a pleasanter warmth than the older clay radiants. No source of heat is as health-giving as that of the sun, but precisely what constitutes this heat is not yet fully understood. Little by little, however, science is revealing the constituent forces, and among these are the ultra-violet rays on one side of the visible spectrum, and the infra-red rays on the other. It is because the new "beam" radiants give out a heat which is rich in the short infra-red rays that they mark so great an advance in the design of gas fires. A detailed explanation of the matter is not possible here, but, in brief, it may be said that these short infra-red rays penetrate the outer skin and reach the blood stream in the underlying derma. The practical effect is that the new gas fire does not merely scorch the outside of our skins, but has a penetrating warmth. As being a brighter fire and a healthier fire, it commends itself. Any standard Radiation gas fire can be given these qualities by merely taking out the old radiants and putting in the new ones.



A GAS FIRE WITH CAST-IRON SURROUND AND WOOD MANTEL.

At Hazeley, Bidborough, by W. G. Newton and Partners.

The quality and quantity of heat emitted by a gas fire are, of course, the primary factor, allied to a means of changing the air in a room, such as the "injector-ventilator" canopy ensures. But also of great importance is the setting. This aspect of the matter is admirably dealt with by Sir Lawrence Weaver in a book just published—"Gas Fires and Their Settings" (Fanfare Press, 7s. 6d). The treatments possible are legion, and a very representative series of them is shown in this book. One is here reproduced. Sir Lawrence Weaver writes with discerning knowledge, and his critical commentary on the illustrations is as lucid as it is helpful. There is still much to be done in tackling the gas fire from the æsthetic standpoint. Hitherto its setting has been dominated by the familiar arrangements of the coal fire. Yet the essentials are very different. A coal fire demands a chimney-breast and a good-sized flue, but quite a small flue is sufficient for a gas fire, and this may be formed in concrete blocks that can be built even into a partition wall, with no breast. Again, there is no practical necessity for the fire to be at hearth level, and in the book under consideration a more logical and very striking expedient is fully described and illustrated. It has been carried out in the music room of a London house, the fire being raised 10ins. above the floor and set in a bronze fitting with doors that cover the fire when it is not in use. It thus forms part of the architectural scheme. R. P.

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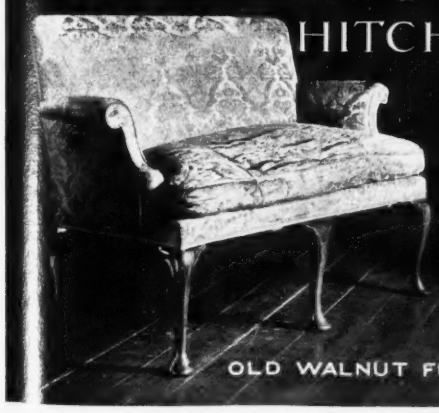
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FOR THE CONNOISSEUR

LADY SCOTT'S SCULPTURE

THOUGH it would appear at first sight that form must be the only concern of a sculptor, whose business it is to carve or mould it in the round, yet it is possible to use solid forms for the interpretation of many interests other than plastic. Literary or descriptive interests often predominate over the purely plastic interest of the relations of forms and planes—as, for example, in the work of Lady Scott (Lady Hilton Young) which is on view at the Greatorex Galleries, 14, Grafton Street. One feels in her work that the idea is always a matter of greater interest to her than the execution, or rather, that it is to a certain extent independent of the actual form it eventually receives. This is particularly the case in her figure compositions; while in her portrait busts—by far the best part of her work—it is the interpretation of character that gives value to them. And in this respect she has been fortunate in having a series of remarkably interesting men to pose for her.

Her outlook may be broadly described as impressionistic, derived no doubt in the main from Rodin, and in some cases carried almost to exaggeration. Decidedly Rodinesque is the conception of the Fountain, a basin with two bronze arms rising from it, a work which, by the way, would gain immeasurably by being seen in its proper garden setting, with the splash of water round the arms.



"THE KINGDOM IS WITHIN"

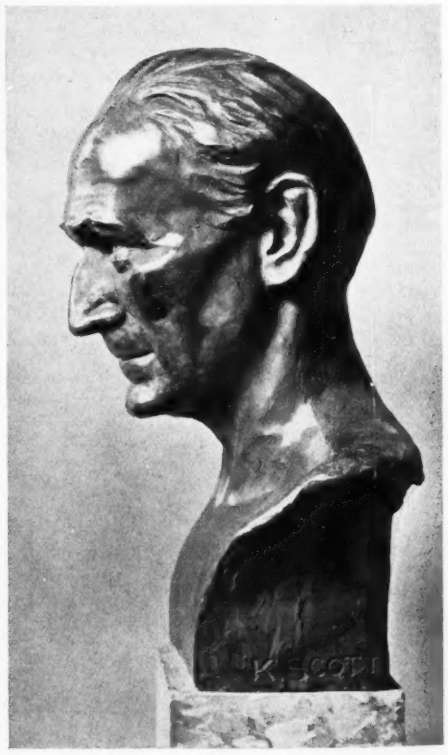
The design of a war memorial entitled "The Kingdom is Within" is particularly characteristic of Lady Scott's art. Cover the blind-folded head, and the figure resolves itself into a careful study of the nude, and yet, seen as a whole, there is an ascending movement about it, and an expression of resolution which produces the desired effect. It is this power of expressing the inner meaning through forms which may not in themselves be very interesting or appropriate that has made Lady Scott so successful in her memorial to her late husband, the Antarctic explorer.

The portrait busts present a notable gallery of famous men, including Lord Reading, Sir John Simon, Stephen Gwynn, Galsworthy, Compton Mackenzie and Lloyd George. The different characters of these men have been admirably expressed. The fiery animation of Stephen Gwynn is rendered by a sharp turn of the head, angularity of contour and a general roughness of surface producing strong light and shade; while the heads of Lord Reading and John Galsworthy are relatively quiet, the former suggesting shrewd observation, the latter deep thought and introspection.

Some of the studies of children, both as portraits and as groups, are attractive, but since they lack strong character, the children's heads have less interest than those of men, though perhaps for this very reason Lady Scott has succeeded better in attaining beauty of surface. M. C.



JOHN GALSWORTHY.

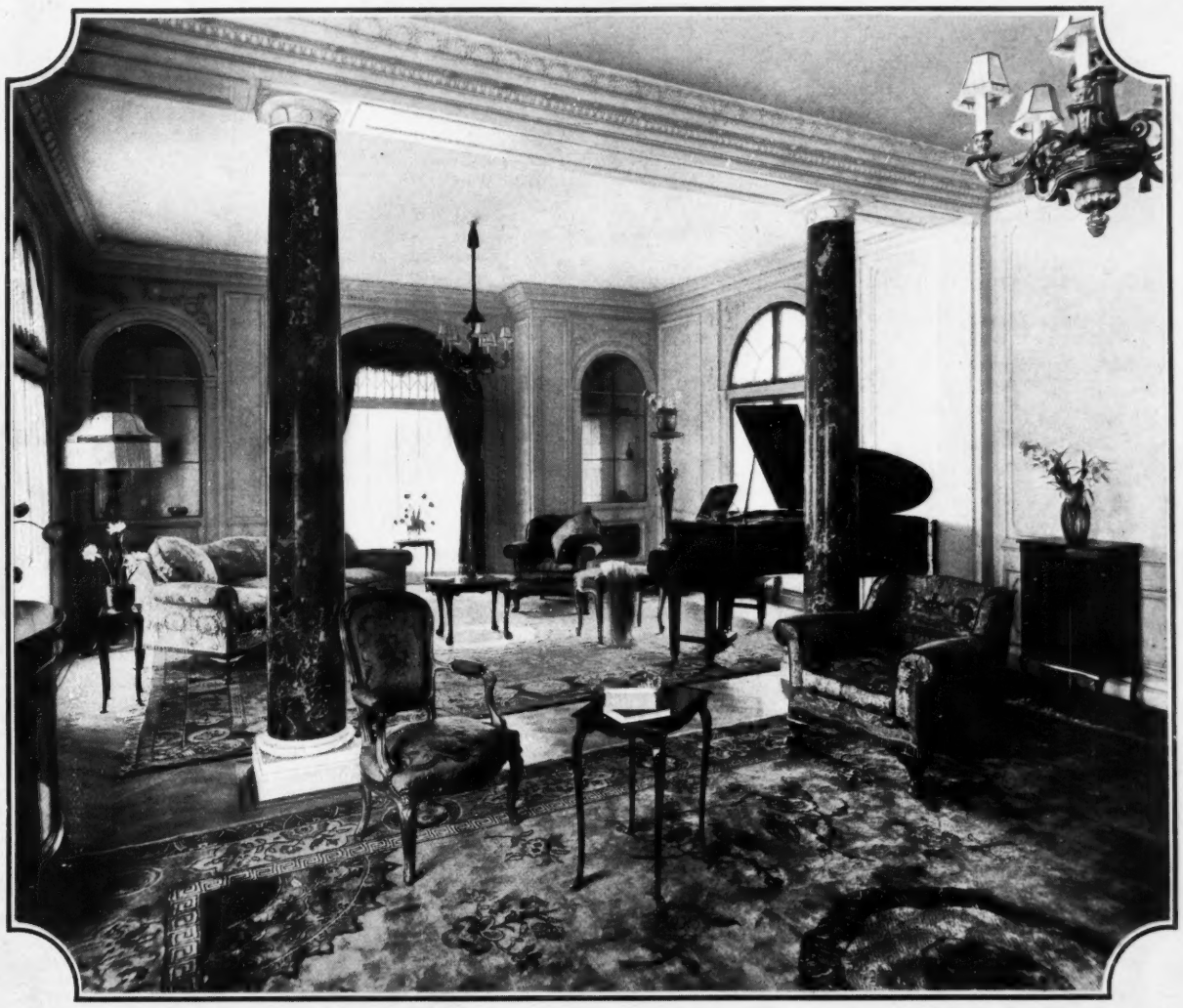


LORD READING.

CHRISTIE'S SEASON (1929).

Christie's, during the season, is a gratuitous and rapidly changing exhibition of works of art, and an illustrated summary of the winter season (1928) and of the following summer has its value as a retrospect, as a record of the migrations of pictures, and as an index to the fluctuations of taste. It was owing to a visit of Disraeli to Christie's in 1874, when he was First Lord of the Treasury, that the National Gallery is the richer by Piero della Francesca's luminous "Nativity" from the Alexander Barker collection, and he notes in his letters a resolution to "rise early to-morrow and go to Christie's."

While there has been no single sale comparable to that of the Holford collection last year, the number of important pictures



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in these salerooms has been exceptionally high ; it has also been a season of maxima for Richard Wilson and Zoffany among English painters, and for Antonio Canal. Two pictures by Zoffany reached 7,000 guineas, the large and picturesque group of Sir William Young's large family, and the accomplished Dutton family from Sherborne Castle, in which a group of four people are vividly preserved in an eighteenth century interior. The highest figure for Richard Wilson was reached at the Ford sale in mid-June, when his calm idyll, "The Thames at Twickenham," was sold for 6,400 guineas. The reputation of this great painter has been steadily growing since the exhibition of his work at Millbank in 1925, and last year his "View of the River Dee" realised 4,100 guineas at the Holford sale. Wilson's "Lake of Nemi" was sold for 3,100 guineas, and his fresh and delicate "Hounslow Heath," bought at 900 guineas, now hangs in the National Gallery. The surprise of the year was a little-known Rembrandt, signed and dated 1651, belonging to a period of masterly breadth and freedom in which a fine red dominates the colour scheme among yellows, dull greens and blues sparingly used. The portrait, of an old man seen in profile, is called "The Warrior" merely because of Rembrandt's fancy for painting some of his sitters wearing a steel gorget. The light falls from above on the left, and touches the old man's forehead and shadowed face. This fine picture was sold for 15,600 guineas; while an earlier Rembrandt, "Isaac Refusing Esau his Blessing," which belongs to a series of pictures of modest size painted in 1636 and the two following years, a highly finished picture, most effective in its lighting, realised 8,000 guineas in the Brownlow sale. The Brownlow sale was also notable for the presence of two fine Vandyck portraits, the larger, that of Jacques Le Roy, Seigneur d'Herbais, one of the painter's Flemish fellow countrymen, which was painted before Vandyck's second visit to England in 1632, being a brilliant rendering of character, its sober colour scheme of browns and blacks relieved by the red curtain introduced on the left. This portrait reached the sale maximum for the year, 17,000 guineas. The smaller portrait, of Leclerc, the French engraver, painted in profile, which is effective from its dark Venetian colouring, was sold for 3,200 guineas. It is interesting to find it recorded in "Christie's Season, 1929," that the well known Hoppner portrait of the two Cust brothers, which was included in the event of the Brownlow picture sale, and not being sufficiently large, was withdrawn at 10,000 guineas, is to go back home again.

Some portraits, it seems, inherit the aura of their originals if it is true that "any portrait of Lady Hamilton finds a crowd of admirers or worshippers." The auction room to-day has lost something in unction, for one of Romney's pictures of Lady Hamilton as Cassandra was described in the 1861 catalogue as having "the sublimest expression and highest fascination." This picture, which came from the collection of her protector, Charles Greville, and was "sold by Mr. Christie on the premises, near the church at Paddington Green, on Saturday, March 31st, 1810," brought £8,925 this summer. There has been no picture by Gainsborough of outstanding importance, but several small portraits of Gainsborough's friends, the Kilderbee family, were sold in May, and one of these, Mrs. Dupuis, painted in an unaffected manner, realised 8,800 guineas. In this record the fate of the pictures which come up for sale is sometimes touched upon ; and we learn that the Vandyck portrait of that fine fellow, the first Earl of Peterborough, which realised 9,500 guineas, is to hang in the Tudor hall of a departmental store in Montreal. Its price was a decline from that paid for Vandyck's Abbé Scaglia in the Holford sale, but the latter picture was in a remarkably fine condition.

ENGLISH PORTRAITS.

Among the portraits of the Phelips family and their relations from Montacute, which are to be sold by Messrs. Christie in the first sale of consequence of their new season, are three hitherto unexhibited portraits by Sir Joshua Reynolds. Two, a whole and a half-length, are of Sir Gerard Napier (1739–69), whose mother was Bridget Phelips ; and Reynolds records, in November, 1762, that Sir Gerard and Lady Napier sat to him. In April, 1768, three years after Sir Gerard's death, Reynolds notes a reminder to go on with the portrait ; and in the following year he enters in his cash book the receipt of £126 from Lady Napier for "Gerard's whole length and half length." In these two pictures, which date from Reynolds' early maturity, the colouring of the scarlet military coat, green vest trimmed with gold braid, is well preserved. The third Reynolds portrait is of the Hon. Henry Fane, second son of the eighth Earl of Westmorland, who was also painted by Reynolds in a portrait group with his two guardians in 1766.

The earliest Phelips portrait is that of Sir Robert (1586–1638), the Parliamentarian, "a busy, active man whose considerable powers were not always under the control of prudence." He served as chairman, in 1621, on the committee to enquire into the charges of bribery brought against Bacon, and in the portrait he is seen holding in his right hand a letter inscribed "Mr. Egerton's petition, Read and Referred to the committee of the courts of Justice," which indicates the ground of Bacon's impeachment. The portrait, which is by William Dobson, and which has never been engraved or exhibited, is dated 1632, and is ascribed to Van Dyck in the *Dictionary of National Biography*. These pictures are to be sold on November 29th.

A portrait by Reynolds of his friend, Captain John Foot of the Honourable East India Company, comes up for sale by Messrs. Puttick and Simpson on November 27th. Captain Foot sat to Sir Joshua in 1761, 1765 and 1767 ; £21 was paid for the picture in 1762, and a further instalment of £21 in 1763. According to the family tradition, Reynolds re-touched the picture with Northcote's colours, saying that they would prove more lasting than his own. The picture shows Captain Foot wearing an Indian robe worked with sprays of flowers in black and gold thread, and embroidered shawl and sash, the dominant colours being the red of the sash and the reddish brown curtain looped behind the figure. The actual dress, shawl and sash are to be sold with the picture.

In the same day's sale is a characteristic portrait by Daniel Gardner of Miss Elizabeth Anne Hall (afterwards Mrs. Morse), wearing a white dress with a blue ribbon sash, and resting her arm on a stone ledge. The picture is one of Gardner's rare works in oils. The picture by Ben Marshall of "Pranks and Lazarus," a bay mare and colt in a paddock, will interest collectors of English sporting pictures.

J. DE SERRE.



PORTRAIT OF ELIZABETH ANNE HALL, BY D. GARDNER.



SIR GERARD NAPIER, BY SIR JOSHUA REYNOLDS

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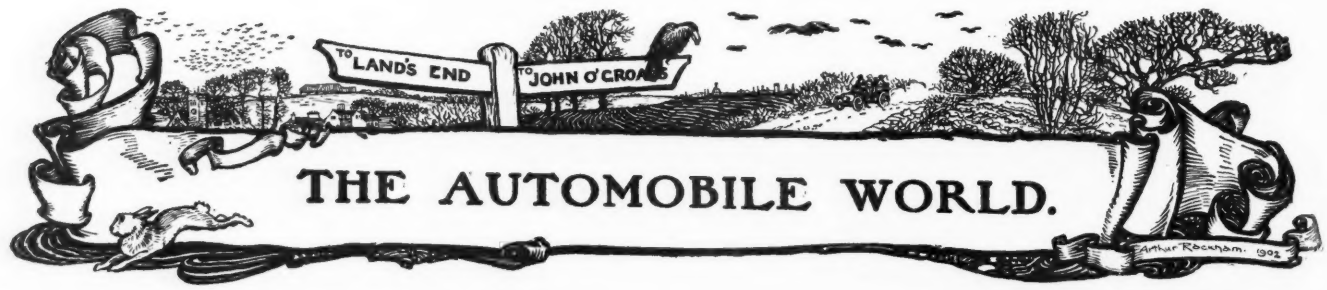
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THE TRIUMPH "SUPER SEVEN"

THE chief object of the small car is not only to act as an occasional relief for a larger vehicle, a sort of tender to the fleet, but also to be capable of actually replacing the larger car and being used with comfort for long journeys.

When the light car first made its appearance it was always assumed that it would only be used as an addition to a fleet of larger vehicles, and it was not dreamt that it would open up an entirely new field and make motoring possible for thousands who would otherwise never have tasted its pleasures.

This was the case with the pre-War light car, which was generally used as the vehicle for running about locally when it was not thought necessary to get the large car out of the garage.

It was only later that it began to be realised that there was room for a little vehicle, which, while being capable of the performance of the more normal car, would be far cheaper to maintain and occupy far less room.

The advent of what was popularly known as the baby car marked a new era in the development of the private motor vehicle. It was soon realised that these cars opened up an entirely new field and fulfilled a long-felt want. They were exceptionally cheap to maintain, inexpensive to buy and could be kept anywhere without special garage accommodation.

I know of no more pleasant sensation than the handling of a lively small car of the modern type. There is a feeling of lightness and controllability about the whole vehicle which can never be present in the larger and more conventional car. The ease with which it can be threaded in and out of traffic, the sort of places that it can be driven over, and the feeling of complete controllability that it engenders have to be experienced to be believed.

Recently I had an opportuinty of testing one of the new "Super Seven" Triumphs, and it was with difficulty that I could be prevailed upon to part with it.



Comfortable front seats with ample leg room are a feature of the Triumph "Super Seven."

The engine is a four-cylinder unit with side valves. It has a bore of 56.5mm. and a stroke of 83mm., giving a cubic capacity of 832.24cc. The compression ratio is 5.1 to 1 and a detachable head is used, the four cylinders being cast in one block.

A good feature for so short an engine is that a three-bearing crank shaft is used, while the camshaft and auxiliaries are driven through two chains from the front end of this crank shaft. In addition there is an ingenious tensioning device for keeping the chains tight.

On the right-hand side of the engine is the magneto, while the dip stick for ascertaining the level of oil in the crank case is also here. Behind this is the crank case breather. Incidentally, crank shaft, big ends and cam shaft are all supplied with oil under pressure. Everything is easily accessible on this side, while even the accumulator for the hydraulic brakes can be reached without raising the floor boards.

The bonnet is held by two neat clips combined with lifters for the fingers, and fits snugly at both ends. The fan is driven by a belt off the front end of the crank shaft.

The petrol tank is supported by metal straps in front of the dash, and the filler cap is easily accessible, once the near side of the bonnet is raised. This tank feeds by gravity through a pipe with a tap to a Zenith carburettor. The inlet manifold is just beneath the exhaust, so that it gets well warmed, and the exhaust is carried out well beneath the floorboards at the back of the engine.

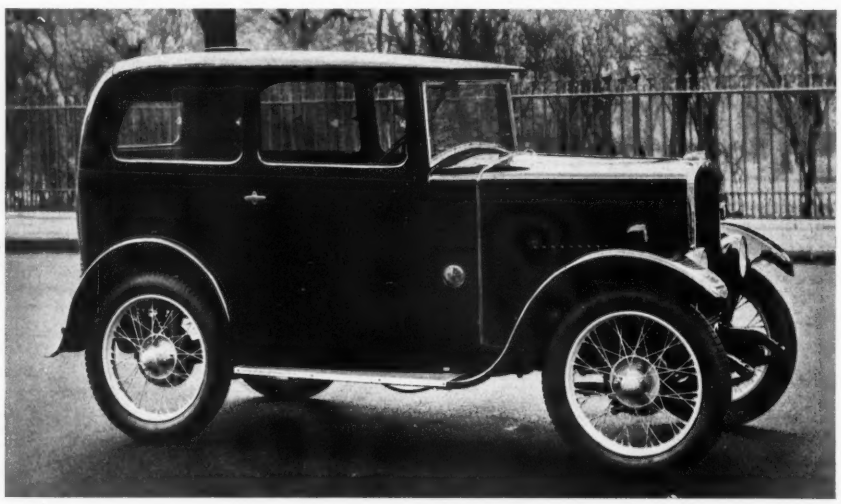
The valve cover is secured by two finger nuts which are quite easily reached alongside the carburettor. Beneath the carburettor is a draining tray to catch any petrol drips which might fall on the dynamo or starter beneath. The dynamo is on the opposite side of the engine to the magneto, and also driven by chain, while the starter is on the same side as the former and is enclosed as far as its flywheel end is concerned. Both are easily accessible.

The horn is mounted under the bonnet in the centre, facing out over the top of the engine. Water circulation is by thermo-syphon, while an entirely new design of radiator has been fitted. This is of the now fashionable narrow-shelled variety, with only a thin strip of plating showing beyond the front of the bonnet.

The pistons are of aluminium alloy, and unit construction is adopted for engine clutch and gear box. The clutch is very sweet in action, while the gear box, which is centrally controlled, gives three forward speeds and a reverse. The rear drive is by underslung worm and the springs are half elliptic in front and quarter at the rear. Hydraulically operated four-wheel brakes work on the four road wheels through internal expanding shoes, while the hand brake works on a drum just behind the gear box.

The car that I was testing was fitted with a two-door, coach-built saloon body, which gave a surprising amount of room. Though it was possible when standing to write a note on the roof of the car, there was plenty of head room when once seated inside, and ample room for the legs. The front seats were independent and adjustable, while the near-side seat tipped over forwards to allow of access to the back seat.

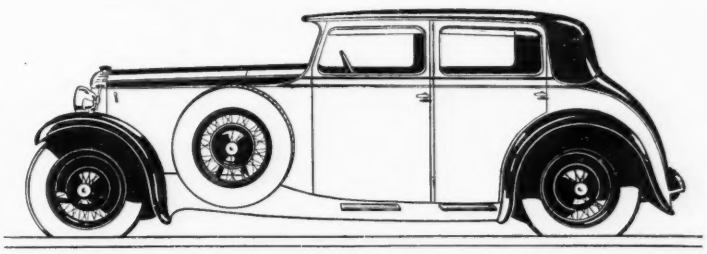
The Triumph Company have long been famous for the production of a motor cycle of outstanding merit, which has gone into every part of the world, and one of one's first sensations on handling the little car is that here is a really sound British engineering job which will never let you down. In addition, the appearance of the coach-built saloon *de luxe* is most attractive the little car looking a real miniature thoroughbred.



THE GRACEFUL LOW LINE IS MAINTAINED, IN SPITE OF THE SMALL OVERALL SIZE OF THE CAR.

An independent test of the NEW

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The following is an abstract of "The Motor's" report of their own test. See "The Motor" of November 5th, 1929

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Extraordinary little driving fatigue ... as the effortless and silent manner in which it performs has a definitely restful effect. The controls are light to operate ... all readily reached. No warm air or fumes enter the body. Altogether exceptional degree of riding comfort. Steering light and accurate ... enabling the car to be swung about in traffic in a manner which puts many smaller vehicles to shame.

The engine runs very silently and smoothly ... and will run on commercial spirit without pinking or giving any sign of distress.

Clean and impressive design ... oil cooling system which permits the driver to push the car as hard as he likes without risk of bearing failure. Easy starting on cold mornings. Smoke ... has entirely disappeared ... Found the oil consumption to be about 900 m.p.g."

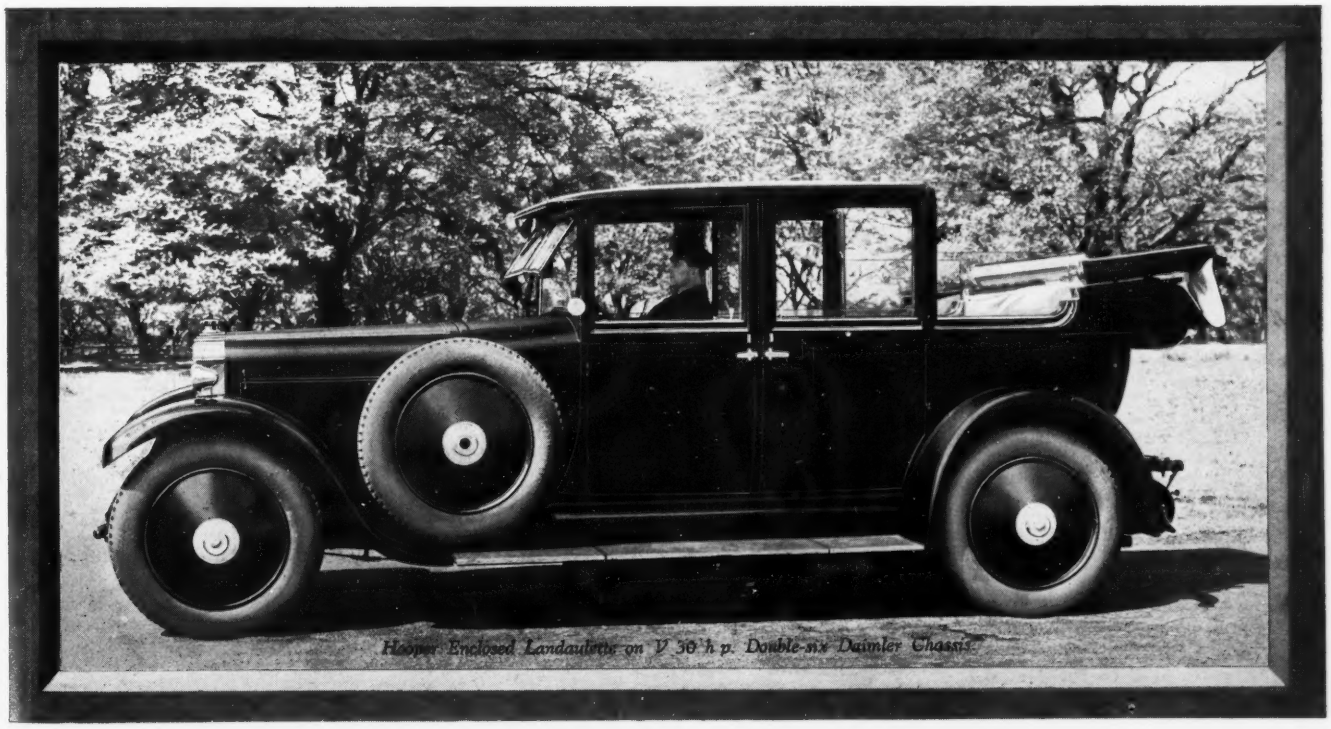
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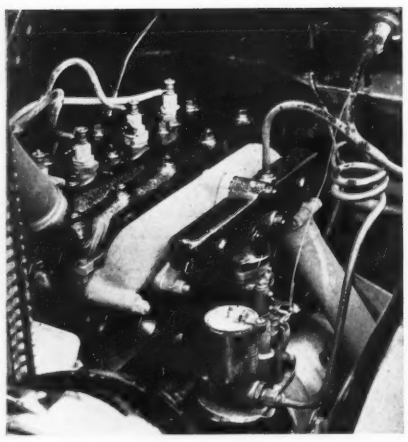
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Lennington Service.



Exhaust side view of the engine showing readily accessible carburettor mounting.

The equipment was very complete and included a roof light in the back. The two doors were hinged at the front and of ample width, while sliding windows were fitted all round.

The upholstery was of the pneumatic type in real hide, while the exterior finish was in dual colours. All bright parts were chromium-plated, and safety glass was fitted throughout. The wheels were of the wire type.

The instrument panel was very neat, being slightly sunk in the dash. A clock and speedometer were fitted, and an ammeter occupied the centre position. The dynamo and ignition switch worked off one control on this panel and the lights off another. Five lights were fitted, and a small blue-tinted dash lamp lights when the others are on.

The starter button was mounted to the right of the panel on the dash, while a small button on the left showed that the oil was circulating properly.

The hand brake and gear lever were very conveniently placed, while the horn button and advance and retard for the ignition were on the top of the steering column. The spare wheel was mounted at the back. The petrol tank had a capacity of 4½ gallons, and Dunlop tyres were fitted as standard.

The performance was particularly good and the car was very nippy, which, combined with the excellent brakes and light, steady steering, made the vehicle most attractive to drive, whether in London or on the open road.

When accelerating I could detect no engine vibration period, but there was just a little roughness that could be felt through the steering column on the overrun.

I actually succeeded in getting over 57 m.p.h. out of it, though 50 was the comfortable maximum, and at 40 m.p.h. the engine was running beautifully smoothly.

The acceleration was good for so small an engine, and it was only necessary to use the second ratio for quick work in traffic, while bottom was entirely an emergency gear for starting or for exceptional hills. The acceleration obtained against a stop-watch was: on top gear, from 10 to 20 m.p.h. took 7 2-5 secs.; from 10 to 30 m.p.h., 16 secs.; from 10 to 40 m.p.h., 25secs.; and from 10 to 45 m.p.h., 34secs. On the second gear, 10 to 20 m.p.h. took 4secs.

The hydraulic foot brakes showed 68 per cent. on my Tapley brake gauge, equal to a stopping distance of 19½ft. from 20 m.p.h., which is well above the average. The side brake, which worked on the transmission, was no mere parking brake, either. It was, perhaps, inclined to be a little harsh when used really hard, but it was amply powerful for all ordinary purposes and would give a reading of 36 per cent. of the total weight of the vehicle, which represents a stopping distance of 38ft. from 20 m.p.h.

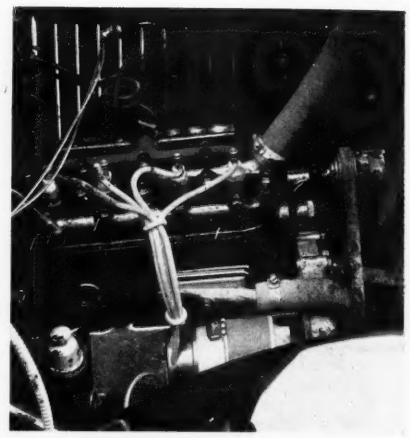
Transmission and gear box were commendably silent, while there was no tendency to drum, and the exhaust emitted a not too loud but still cheerful note when the engine was "revved" up. The engine would peg away magnificently over long distances, and no main road hill could possibly call for anything lower than the second gear.

Altogether, the little vehicle was one of the most pleasant cars that I have ever handled, and, as the petrol consumption appeared to be in the neighbourhood of 40 m.p.g., and the tax is only £8, at £197 10s. for this saloon it is remarkable value.

Other models, of which there are a number, range in price from £149 10s., while the chassis costs £115. The wheelbase of the car is only 6ft. 9ins. and the track 3ft. 6ins., so that it can be garaged in a very small space.

ON OFFERING A LIFT.

WE live some twenty miles to the west of London and regularly proceed to the Metropolis in a four-seater car on at least two days a week. It was scarcely surprising, therefore, that during the Great Strike of May, 1926, we should have been continuously employed in conveying immobilised breadwinners to the City. After the emergency was over, an occasional strike-time passenger, on meeting us on foot, might express his appreciation of that service by putting out a feeler as to whether the experience might not be repeated, while on the road a few who recognised the car on passing might even salute as an obvious signal that a further favour of the kind might be welcome. But soon the practice faded away and, for the past three years, we have been but very, very rarely approached by word or sign for a lift.

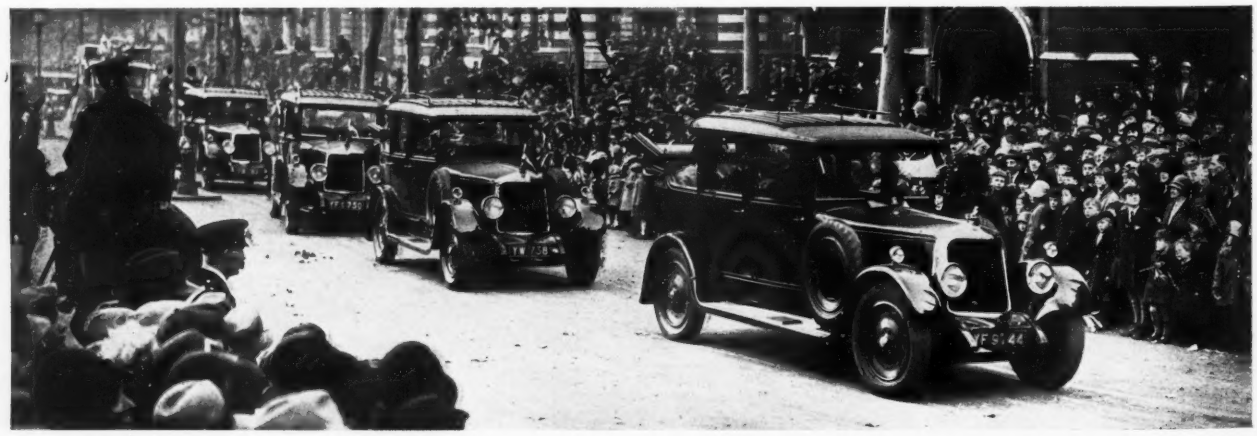


Near side view of engine showing the compactness of the power unit.

The interest, however—and, it may be added, the satisfaction—thus derived from assisting the stranded wayfarer was not forgotten; so that, since that strike-time, when our back seats have been unoccupied, we have not infrequently offered a lift to some who seemed in need of it. Women overloaded with parcels or a baby, men obviously hurrying to a station with a heavy bag or parcel in hand, these appeared fitting objects for such help as one could proffer—without delaying our own arrival in town.

The experience so gained has taught us much: first and foremost, that discrimination is required in offering such a favour, since it runs the risk of not being accepted, or even understood, in the same spirit as it is put forward. Secondly, that such an invitation should never be capable of being interpreted as the condescending action of a plutocrat car-owner towards a footsore Lazarus. Without some care of this sort a would-be philanthropist need not be surprised if he should encounter churlish silence or even a more plainly expressed rebuff. Not that there are no comic refusals too! Such as we received one day from a perspiring young man stepping out as though to catch the last morning city train from a station three miles distant: "Thanks ever so much. I can't—much as I'd like to. You see, I'm training!" Seeing we felt small, he grinned and added: "I know I shan't have such luck another time—when I really want it!"

On the other hand, the gratitude of some people can take amazing forms. This we perceived one day when, after conveying for some four miles a young mother returning from work loaded with baby and basket, she insisted on our accepting a large slab of milk chocolate as token of her thanks. No refusal daunted her, so to obtain our release we accepted—and two days later enjoyed it too, when, pressed for time, we could not



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EVER READY
SPOTLIGHT TORCH

stop for tea. On yet another occasion on depositing at her door a weary mother with two children, all struggling home from some beanfeast, we were amazed to see her pull out a handful of coppers, asking, "What do I owe you for it?" Her face became a study as the realisation dawned that the trip had been gratis.

The climax came only the other day when we "lifted" a dear old lady some three miles into her market town. Her exuberant thanks knew no bounds. "For ten years," she said, "I've walked along this road and never 'ad a ride once. And, d'ye know, it's the very first time I've ever 'ad a ride in a motor car!" So she waved at us till we were out of her sight. There are not many like her still alive to-day. She said she would always recognise the car if she saw it again. Dear old soul! if we should see her she shall have a lift again, even if we are four aboard. Once, however, we got some more concrete thanks from a little garage owner whom we found dismally walking home from the scene of a break-down. A free mend of a puncture was the least he would accept "for the ride" on depositing him at his modest little establishment.

But there is another side to the picture. In the days before the Great War an offer of a lift was almost sure to be accepted promptly, and that with a smiling face. Nowadays it is a different story: a lift in a car is no longer regarded as a treat; it is usually accepted only when the invitation agrees with a purely utilitarian outlook on things. So, if that invitation should not seem agreeable, even when proffered with politeness and obvious sincerity, it may meet with a curt, or scornful, or sometimes resentful refusal. Some people, too, still seem to prefer waiting for an infrequent train to accepting a favour from a possibly criminal stranger!

It is almost unwise to offer a lift to a smart-looking young woman going about alone, unless there is a very clear presumption that such assistance would be really acceptable. Some might accept the offer without hesitation; yet how many may not imagine that such an advance really conceals some *arrière pensée;* even if two young things be together, they will sometimes whisper to one another before accepting with some diffidence. A rare one may even resent the offer and hurriedly glance round as though looking for a policeman or the potential protection of passers-by. But the working girl going home on a wet evening usually seems trusting enough in the good faith of the suburban motorist. Long may it remain so, for it is often then that a very real kindness can be done where needed. Conversely, it would be highly unwise for any single-handed driver to stop to pick up certain individuals on a lonely road, for car thieving can assume strange forms. Similarly, for a lone lady driver to offer a lift to an unsuitable type of pedestrian may be open to grave and real objections of another kind. But at times, and with due care, the practice is not objectionable.

The young working man of to-day has usually a somewhat nonchalant manner of accepting the proferred invitation. In fact, we sometimes decide beforehand that, if we address an unmistakeable specimen of the breed, the acceptance will be: "Don't mind if I do!" or at least very similar words. Then he will sit down with supreme indifference stamped on his face. Yet others may be more amusing. They lean forward from the back seats; condescendingly they watch the speedometer as the car perpetrates some nice bit of acceleration. "The old 'bus shifts it a bit, don't she?" are words we have sometimes heard from behind. Others have learnedly expounded the disadvantages of our Italian car. Once we were strongly recommended to exchange the foreigner for a Britisher—soon, in fact; the sooner the better—"as these strange makes are none too safe, don'tcher know."

In the north of England the practice of offering a lift is, judging from stray symptoms noted on tour, more common than it is in the south. It is certainly far more frequent as one proceeds down the social scale. It is much rarer in the case of an expensive new car than it is with the battered old roadster that has lost all pristine gloss.

On the Continent the practice is almost unknown, although there it has a special use when touring strange roads. Once we remember being piloted over the St. Gotthard Pass by a little Swiss soldier going on furlough from Bellinzona to Zurich. He had missed his train at the former place. Seeing him, we took compassion on him. Right well did he earn his lift by displaying an amazing knowledge of the Pass. When we stopped for supper on the far northern side, he timidly enquired if he might continue with us next day. Knowing a little of the soldier elsewhere, we asked to see his furlough ticket. As that expired at midnight, we sternly drove him to the station. But on the Riviera a stranger offering a native a lift might soon be regarded as an unsafe lunatic—if not as a sinister criminal.

When all is said and done, the giving of a lift has its very pleasant sides. One can always avoid the dirty, the unseemly, the unsanitary, even though one may not obviate the ungrateful, passenger. Accordingly, we shall continue our practice, on occasions when it is really convenient to ourselves. Truly, without being amenable to Scout Law, there are moments when one's own kind does seem to bring some sort of recompense, and so we struggle to do it in memory of one who devoted twenty full years of his life to the relief of suffering humanity.

K. M. W.



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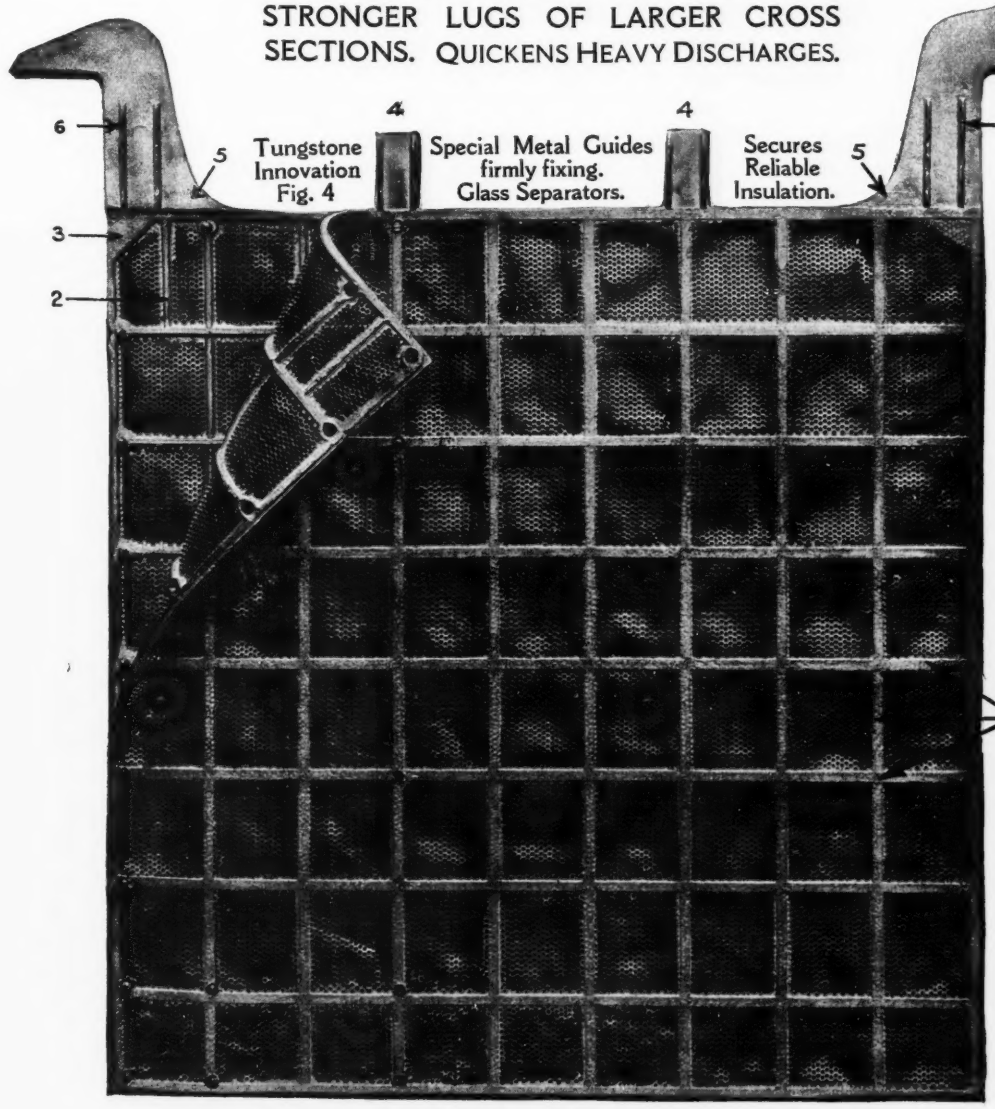


Fig. 1. Plate Frame Ribs into which, by High-Pressure Die Casting, the Two Perforated Pure Lead Gauzes, are permanently fixed into both Faces of the Plate.

Fig. 2, 3. At this Vital corner point of each Lug two Solid Metal Bars are inserted through the Plate. As part of the Lug, they assist heavy Discharges also help to carry the heavier plates.

Fig. 4. Special Metal Guides firmly fixing Glass Separators give a reliable secure Insulation. Strengthening the Plate centre.

Fig. 5. Lugs set Wider on Plate Frame at the two corners give added strength where it is essential.

Fig. 6. Two Extra Solid Metal Ribs, quicken Heavy Discharges.

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THE LURE OF THE CÔTE D'AZUR

WITH mid-November begins the exodus of English society to the French Riviera, and during the next three months the Golden Arrow will be packed to capacity with people seeking to escape from the fogs and gloom at home. There are some, it is true, who still remain rather sceptical about the reputed genial climate of the Riviera and who murmur gloomily of fur coats at Monte Carlo, icy breezes at Nice and snow in the streets of Menton. The fact remains that in an average winter this coast of France does indubitably enjoy an extraordinary amount of sunshine and generally delightful climatic conditions. No one who has experienced it will deny the fascination of the arrival in the early morning at Marseilles, that great city of delightful gastronomic memories, and the first sight of the blue waters of the gulf of Lyons sparkling in the sunshine, with the grey walls of the Château d'If in the distance rising like a fairy castle from the sea.

The four goals of the English, in the order of their appearance, as theatrical programmes say, are Cannes, Nice, Monte Carlo and Menton. Cannes, with its pretty harbour full of trim yachts, finds favour with many who prefer its quieter charm to the gaiety and amusements of Nice.

Monte Carlo, as the world knows, is an exquisite spot, a veritable sun trap, with ravishing views of the coast as far as Bordighera and of the snow-tipped mountains of Corsica in the far distance. The casino is crowded as ever, though perhaps a little of the glamour vanished when counters were substituted for the opulent-looking gold plaques with which the roulette tables were plastered *consule Blanco*. What too many people forget when they think of Monte Carlo is that, thanks to the colossal revenue derived from the Casino, Monte Carlo is able to entertain her visitors as they are likely to be entertained in very few places in the world. There are not many towns or cities to which men go for health and enjoyment—even if we include the great German spas, with their municipal and state operas—which provide the visitor with such music as he may hear during the season at Monte Carlo. From January to April Grand Operas are given two or three times a week, and the leading rôles are played by the most famous "stars" from the Paris Opera and from the Scala, and the weekly classical concerts, under the direction of MM. Paray and Scotto and other well known conductors, give the music-lover the chance of hearing the greatest *virtuosi* and singers that Europe can produce.



NICE.

The Upper Corniche road between Monte Carlo and Menton, which climbs to a height of over 1,700ft. above sea level, with exquisite views in every direction, still retains its reputation as the most beautiful drive in Europe, although a possible rival may be found in the drive from Castellamare, on the Bay of Naples, past Sorrento to the bay of Amalfi and its "sickle of white sand." Menton is quieter than its rivals and more sheltered, and from it one may drive past the beautiful gardens of the Villas Serena and La Mortola, recently described in COUNTRY LIFE, to the frontier town of Ventimiglia, where carnations grow so lavishly that they are sold in the market by the kilo.



MENTON FROM THE SEA.

Those people who are able to do without the delights of tennis, golf and *roulette* may well be recommended to eschew the more popular resorts of the Riviera and visit some of the quieter, and, incidentally, cheaper, places to be found in the mountains. Among these may be mentioned the little town of Grasse, nestling on the hillside among the cool grey olive groves some twelve miles from Cannes. While this townlet is sheltered from the *mistral* by the Rocarignon, it shares the brilliant sunshine of the Riviera and Provence, and, owing to its distance from the sea, is drier and less windy than Cannes and Nice.

Quiet and almost sleepy as Grasse is to-day, it has had a little niche of its own in history. The Saracens invaded the town in the tenth century, while two centuries later it became a republic and formed an alliance with Pisa and subsequently with Genoa. In the thirteenth century the then Bishop of Antibes acquired the place and removed his see thither, and it was from the pulpit of its cathedral, now a simple parish church, that the anti-Pope Nicholas V withdrew his claim to the Papal chair. Grasse, which sinks into a state of absolute coma in the sultry days of summer

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NOTHING is more pitiable than the way some men of my acquaintance enslave themselves to tobacco. Nay, worse, they make an idol of some one particular tobacco. I know a man who considers a certain mixture so superior to all others that he will walk three miles for it. Surely everyone will admit that this is lamentable. It is not even a good mixture, for I used to try it occasionally; and if there is one man in London who knows tobaccos it is myself. There is only one Mixture in London deserving the adjective superb. I will not say where it is to be got, for the result would certainly be that many foolish men would smoke more than ever; but I never knew anything to compare to it. It is deliciously mild, yet full of fragrance, and it never burns the tongue. If you try it once you smoke it ever afterwards. It clears the brain and soothes the temper. When I went away for a holiday anywhere I took as much of that exquisite health-giving mixture as I thought would last me the whole time, but I always ran out of it. Then I telegraphed to London for more, and was miserable until it arrived. How I tore the lid off the canister! That is a tobacco to live for.

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displays considerable activity in early spring, for it is the hub, so to speak, of the Riviera scent industry. To us, who are not used to dealing with flowers in bulk, the output of blossoms in the Grasse district seems to reach colossal figures. On an average the annual yield of orange blossoms comes to something like a million and a half pounds. The picking of the blossoms is carried out entirely by girls, and back-breaking work it is, but the pay is good and the profits of the perfumeries from the sale of the scent are very large.

The wonderful gardens of the Riviera have, by the kindness of the owners, been fully described and illustrated during the past few years in the pages of COUNTRY LIFE, and the series is by no means at an end. Some of the most beautiful are to be found at Antibes, which stands on a promontory jutting out most picturesquely into the sea and has a background of marvellous beauty in the long range of peaks of the Alpes Maritimes, always white with snow in winter. Sir Martin Conway considers the jutting peninsula of Antibes the culminating point of the beauty of the Riviera. "Apart from the gardens," he writes, "with their acres of roses and the villas curtained in bougainvilleas and other blossoming creepers, the mere surrounding land is a wonder of delight. It is covered deep in flowering shrubs. Rocky slopes and crags enclose all but a narrow isthmus. The sea flashes in tiny bays and on ever-jutting half-submerged crags, and the water is so clear that one can see into it many fathoms deep."



MONACO FROM THE OBSERVATORY.

Travel Notes.

IN addition to the Golden Arrow, there are three daily direct services to the Riviera. These are the Blue Train and the Calais-Nice Express, which leave Victoria at 11.20 a.m., and the through Riviera Express *via* Boulogne, which leaves Victoria at 2 p.m. Cannes is reached by these trains in 23¾, 26 and 24 hours respectively. The first-class fare to Cannes is £7 11s. 3d.

The validity of return tickets to Marseilles and Toulon is thirty days. To places beyond, validity is fifteen days, but this can be extended to thirty days on application at the stations before the date of expiry of the original tickets.

Charges for *lits salon* are as follows :

	Ordinaire. £ s. d.	*Avec draps.* £ s. d.
To Cannes ..	3 13 10	5 3 4
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Monte Carlo ..	3 16 5	5 7 2
Menton	3 16 9	5 7 10

Couchettes can be reserved to any Riviera station by paying a supplement of 10s. 4d.

Travellers who have plenty of time at their disposal and who are anxious to get a better idea of France than is to be obtained from the windows of a railway train can avail themselves of the "Motorways" Pullman cars which run twice a week to Nice. These cars are built on the lines of private limousines, contain sixteen armchair seats and a miniature kitchen and toilet. Each passenger is supplied with a well made motor trunk, about half the size of an ordinary cabin trunk, which fits into a specially constructed locker and is thus protected from dust and rain. These trunks become the property of the passengers at the conclusion of the journey. There is also room for a small dressing-case under the seats.

Cars leave No. 54, Haymarket, at 8.45 a.m. on Saturdays and Mondays. Calais is reached at 2.10, and another Pullman car is waiting there to convey passengers to the south of France. Amiens is reached in plenty of time for passengers to visit its famous cathedral. The further itinerary of the tour is as follows :

Second day.—Amiens to Auxerre. Hotel de l'Epée. Lunch in Paris.
Third day.—Auxerre to Lyons. Hotel Carlton. Lunch at Chalons.
Fourth day.—Lyons to Avignon. Hotel de l'Europe. Lunch at Valence.
Fifth day.—Avignon to Nice. Lunch at Brignolles.

The return journey is made *via* Digne (Hotel des Alpes), Grenoble (Hotel Majestic), Autun (Hotel St. Louis), Paris, Amiens, Boulogne. The return fare is 32 guineas, which includes all hotel charges.

The Paris Air Union are now running a daily air service to Cannes. Passengers leave Le Bourget aerodrome at 7.45 a.m., reach the Bron aerodrome at Lyons at 10.45, the Marignane aerodrome at Marseilles at 1 p.m., and Cannes, the Cercle Nautique, at 3 p.m. Passengers are allowed 15 kilos of baggage free, and the supplement per kilo from Paris to Cannes amounts to 12fr.

Two new casinos in Nice were opened last summer, and form an additional attraction among the chain of palaces which line the shore of the French Riviera. The Palais de la Mediterranée has been built at a cost of half a million sterling, and contains forty roulette tables, one of the chief shareholders being Mr. Frank J. Gould, the American millionaire. The Palais Castellamare is on the cliff.

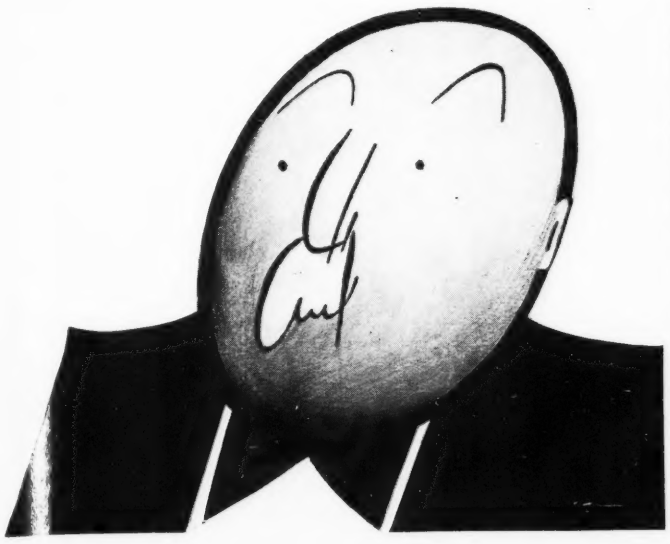
The following golf courses are now open on the Riviera: Hyères, eighteen holes; Costebelle, eighteen holes; Beauvallon, eighteen holes; Valescure (near St. Raphael), eighteen holes; Cannes; Cagnes (close to Nice); Menton, eighteen holes, at Sospel, reached by mountain railway; Monte Carlo, eighteen holes, at La Turbie.

The carnival at Nice begins on February 20th with the arrival of King Carnival, and finishes on March 4th with the Corso and Battle of Flowers.

The International Lawn Tennis tournament takes place at Nice in January and at Cannes in February.

Passengers travelling to the Continent must hold a passport, but in the case of British subjects the French *visa* is no longer necessary. Passports for British subjects are issued at 1, Queen Anne's Gate Buildings, Dartmouth Street, S.W.1. In addition to a passport, visitors stopping over two months at a place are recommended to obtain a *carte d'identité* from the local *mairie* or municipal offices.

Luggage registered through to the Riviera *via* Calais is examined at that port. Luggage registered *via* Boulogne to Marseilles, Hyères, Cannes, Nice, Monaco or Menton is examined at destination.



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SOME COVERT PROBLEMS

THERE are few natural amenities so important to a good pheasant covert as suitable roosting trees, and, oddly enough, it is one of the last things we ever seem to think about. There must, one would think, be some fairly perceptible difference between a tree favoured for roosting and one unsuitable; but two years' fairly close, though intermittent, observation has failed to find the clue to the birds' selection. Even poachers, who know more about roosting trees than most of us, seem to have no clear idea why, out of a clump of almost identical trees of similar growth and variety, one or two will be eligible and others fail to attract.

I find surprisingly little variation in the choice of trees except in very high wind. Then birds which usually roost in screen trees on the covert edges go down into the valley, where there is more shelter; but they do not appear to care to leave their selected roosts for such minor forms of weather as heavy rains or hard night frost.

There is undoubtedly some very good reason for the adult birds' choice of a particular roost, but it is difficult to understand why one or two special oaks are preferred to all others, and why, in another section, there are no birds in the oaks, and the tops of some chestnut are preferred.

We can assume that a bird wants a roost high enough to be beyond the spring of a fox; we may assume that the position should afford a fair amount of shelter, and that the actual perch should be of some diameter and of a special surface which should suit the pheasant claw. This, I think, is important, for large and attractive horizontal branches are neglected for less obviously comfortable ones at sharper inclines, but of a more easily gripped diameter. So far as oak is concerned, this perch factor seems to be important, but when we come to firs it appears to be very largely disregarded. Whether it is the greater protection of the fir needles, the springiness of the branch, or some difference in claw grip on bark, is impossible to say; but pheasants, apparently, roost on fir branches of far greater diameter than those chosen on any other kind of tree.

More important than all these factors is, I think, the look-out factor of field of vision given by a particular perch; but I am totally at a loss to know whether a position is chosen as being a good one from which to perceive the approach of danger, or because it seems to be, from the bird's point of view, a good one from which to take to instant flight.

You will, as you go across country, often see one or more pheasants perched on the top bar of a gate. Occasionally you see them on the top of the root disc of a wind-thrown tree, or in some other prominent position. These places are always good look-out posts. It is, one would think, easy enough to see pheasants go to roost. They fly up into the trees with a fine clatter, and crow challengingly. Actually, it is often extremely difficult to locate a bird. The call is, like many bird calls, almost ventriloquial, and in the falling light it is not always easy to see either the particular tree or the branch selected. The poacher's eye sees the birds as silhouettes against a darkling sky, and the very instinct which leads our bird to select a perch from which he can rise easily into the sky and make his escape enhances his danger from the night marauder.

It is here that the firs and their kindred or good old hollies have their advantages. They provide a black mass background which confuses the betraying silhouette, and even a few scattered firs in a mixed covert have this advantage, besides acting as wind breaks or shelters. Yet if one takes the trouble to provide firs, there is no certainty that they will be used when they attain growth. Your birds may, just as likely as not, choose to roost in the most exposed and unsafe place they can find, and your firs may become homes for wood-pigeon only.

The last few days have seen the arrival of hordes of this pest, and the wood-pigeon represents a serious problem. The vast autumn migration which reaches us from Norway and the Baltic has to find food, and the feeding of these flocks of aliens is at the expense of our game birds. There is hardly another bird which is so plentiful and suffers so little from shooting. Few birds are warier, few fly higher, and in a day when we see hosts of pigeon while covert shooting we seldom see many in the bag. There will usually be two or three, seldom a dozen or more.

Luckily for the farmer, the wood-pigeon is subject to a special disease, a form of avian diphtheria which wipes out many of the home breeding birds when they become too plentiful. The autumn visitation is sometimes affected, but as a rule it is a spring and summer disease, and dies down during winter. Fortunately, the trouble is specific to pigeons and does not affect other birds. Even the summer doves do not appear to take it from their cousins.

There is nothing good to be said for the wood-pigeon. He is no friend to the farmer, and he eats the food we put down for our game birds. He may give us a morning's rather poor sport over decoys in a corner of the dead season, and very occasionally he provides a really satisfactory high shot.

Occasionally one hears of an organised pigeon day, when everyone in a neighbourhood is asked to shoot pigeon. The endeavour usually lacks spontaneity, for the farmers have something more important to attend to. The mass effect is not unlike that when several big adjoining shoots are being shot. There is a steady, intermittent fusillade, birds wheel high over the woodlands and large flocks pass over waiting gunners well out of shot. The bag is negligible and wholly out of proportion to the endeavour.

In country which is sparsely wooded, better results sometimes attend these regional shoots; but in the heavily wooded country, where the heaviest pigeon invasion is found and which is essentially pheasant country, it is not seriously effective. Covert feeding is essential and it is inevitably expensive. An altogether unreasonable proportion of our feed goes to the invading pigeon. By custom we feed along rides or in clearings. If we change our feeding points to deep thicket we defeat the pigeon to a certain extent, for he has a wary preference for open spaces and clear vision in all directions whence danger might approach. In the same way it is better to covert feed with maize than with small corn. The latter is subject to wastage down many small gullets; but the big grain of maize restricts consumption to the larger birds.

What amount falls to small rodents one cannot tell. Technically they are supposed to be holed up for the winter, but I often wonder, as the crop of hazel nuts, acorns and chestnuts vanishes from the woods, where it all goes to. Pheasants will eat acorns, and so will some ducks. The acorns, however, tinge the duck flesh a peculiar colour, and a neighbouring poultry farmer has to be at pains to wire in his ducks till pigs have cleared the autumn fall. Agencies other than the squirrels must be at work to clear up these vast acres of acorns and chestnut harvest; but it is curious how little we really know about the activities which go on in our woodland and how little we know of the night life.

H. B. C. P.



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CORRECTION

It is regretted that the prices of two of Messrs. W. & A. Gilbey's Ports were rendered incorrectly in their advertisement in a portion of the issue of November 16th. The correct prices remain unaltered at "Pantheon" Port 5/6 per bottle, and "84" Port 6/6 per bottle.

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THE GARDEN

WILDINGS IN THE GARDEN

AT the outset of this article I think it would be wise to make it clear that I do *not* advocate any rooting up of native plants from our already depleted lanes and woods. Still, I do want to put in a plea for the more general use in gardens of our own wildings. First of all, because most of them are good-tempered and easy to please, being indigenous to the soil and climate, and secondly, because they are so much more beautiful than many of the pampered, half-hardy plants so widely used. It is quite an easy matter to grow these children of the wild when one remembers that nurserymen supply seeds and plants of nearly all the kinds, and that if one is really enthusiastic one may gather one's seed *in situ*.

Perhaps one of the best known and most charming of our native plants is the common primrose, Primula vulgaris. A colony of it in a little grassy hollow, on a shady bank or among ferns, its moon-pale blossoms glimmering in the thin April sunshine, is simply and purely lovely. Its cousin the cowslip, Primula officinalis, waxes fat in the garden and, given a rather moist, heavy soil, will throw up enormous golden flower-heads in generous profusion. It prefers to be set rather thickly, being a companionable plant, and it is not necessary to be too particular about weeding up every blade of grass in its immediate vicinity.

If you can give it the right conditions, our beautiful bird's-eye primrose, Primula farinosa, will make some moist spot a glory for you. It has lovely mauvy pink flower heads delicately borne on slender foot-stalks, which in turn rise from a small rosette of mealy primrose leaves. Its requirements are moisture and good drainage, and it will grow the better for being planted thickly or among grass, as it lives in its native haunts.



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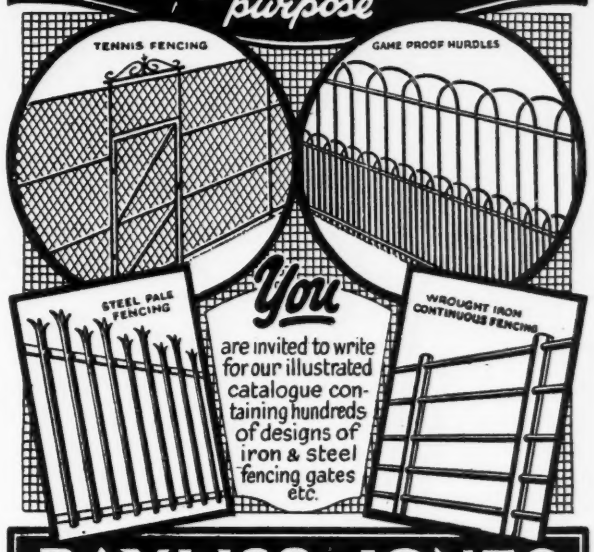
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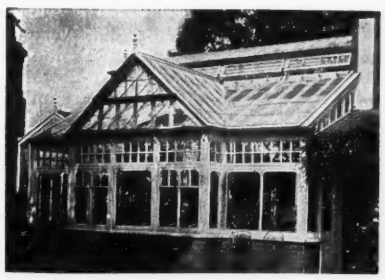


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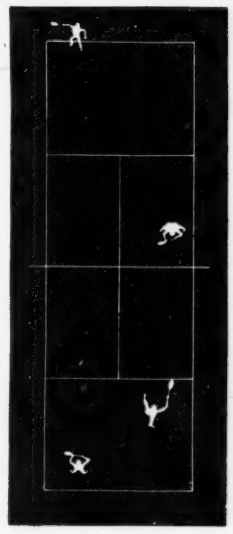
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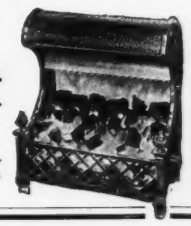
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THE GOLDEN GLORY OF THE GLOBE FLOWER, A FINE NATIVE FOR THE BOG GARDEN.

The tall bell-flower, Campanula latifolia, denizen of our North Country ditches and hedges, is a desirable plant to possess, but it must have plenty of room, as it spreads quickly; a wild corner among bushes is ideal for it, and its graceful spires of rather lax, pale blue bells are charming looming up against a dark hedge. Another member of the same family, the harebell, Campanula rotundifolia, is lovely for the less choice parts of the rock garden, but alas! it seeds prodigiously and, as it has an uncanny aptitude for hiding its progeny in one's most cherished clumps of dianthus, some day you may come along and discover a lusty harebell where you had thought to find a beloved pink. And, lest anyone should object to the term "lusty" in connection with the frail harebell of his fancy, I would hasten to assure him that in the garden that same frailness has a knack of disappearing; rich fare and a less desperate struggle for existence have a distinctly fattening influence on the half-starved child of the hedgerow and limestone wall. No! On second thoughts I think you would do well to leave her to the tender mercies of the wild, lest, out of pure gratitude, she increase for you an hundredfold!

Our native heather, Calluna vulgaris, is charming on a heathy bank, and this you *may* collect (if you can!). Its long running roots and woody stock demand the labour of Hercules for their uprooting, and it is a very mulish person, sometimes deciding to die with the utmost promptness in sheer sulks at leaving its bleak moorland home for one's own delightful garden! Should it decide to love you, however, it will live contentedly to a hoary old age.

The meadow cranes-bill, Geranium pratense, becomes a good-tempered garden dweller and is a real acquisition with its mauvy blue, dancing flowers in July and ruddy leaf-colouring in the autumn. Its smaller, but not humbler, relative, Geranium sanguineum, which makes such a crimson glory of the foreshore of Cumberland and some other places in our islands, is prodigal of its blossoms over a long season and will grow almost anywhere in lightish soil. Its variety, Geranium sanguineum lancastriense, found on Walney Island and occasionally in Cumberland, is purely delightful—a prostrate little plant with florin-wide, flesh pink flowers veined with crimson. This is a treasure indeed, and can be had from most nurserymen.



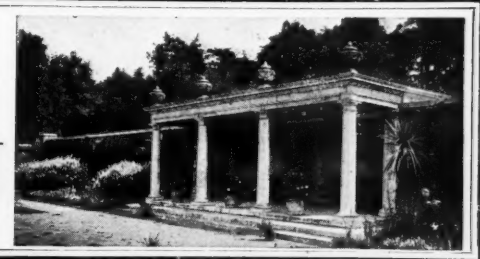
FOR COLOUR AT THE WATER EDGE THERE IS NOTHING BETTER THAN A PLANTING OF MARSH MARIGOLDS WITH THE WATER FORGET-ME-NOT.

If you have water in your garden, or a boggy place, you cannot do better than grow the marsh marigold, Caltha palustris, so infelicitously called water-blob in the North of England. Combine it with the water forget-me-not, Myosotis palustris, which will come into bloom before the caltha has finished flowering, and you will have an unforgettable picture. Later you can have the yellow water-flag, Iris pseudo-acorus, and the common meadowsweet, Spiræa ulmaria, a lovely plant. Then you must not forget the globe-flower, Trollius europæus, which makes such a golden glory of the meadows of Teesdale; and the double-flowered lady's-smock, Cardamine pratensis flore-pleno, which has pretty darkish mauve flowers and spreads easily, its leaves having the curious habit of making new plants wherever they come in contact with the ground.

For the rock garden there are our native thrift, Armeria maritima, and its white counterpart, Armeria maritima alba, good-tempered little beauties with a tufted habit of growth and pink or white flowers in myriads. These will seed for you in many nooks and crannies, and need little attention beyond occasional dividing when they become too large to flower well. Another plant suitable for either rock garden or border is the blue flax, Linum perenne. This is a veritable fairy plant, having long, infinitely slender stems and a constant succession of sky blue butterflies which hover and sway with every breath of wind. Viola lutea is another beauty for the rock garden, a tiny mountain pansy which you may see on the Yorkshire fells, starring the short herbage with golden yellow. It has other forms, ranging through



THE GARDEN



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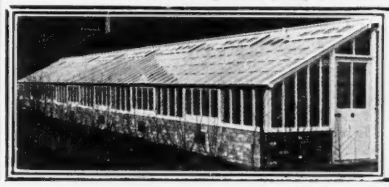


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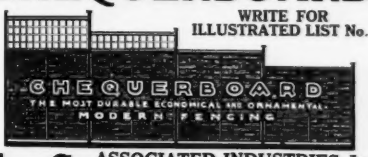
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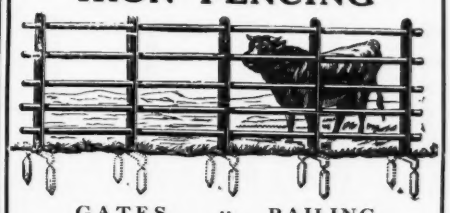
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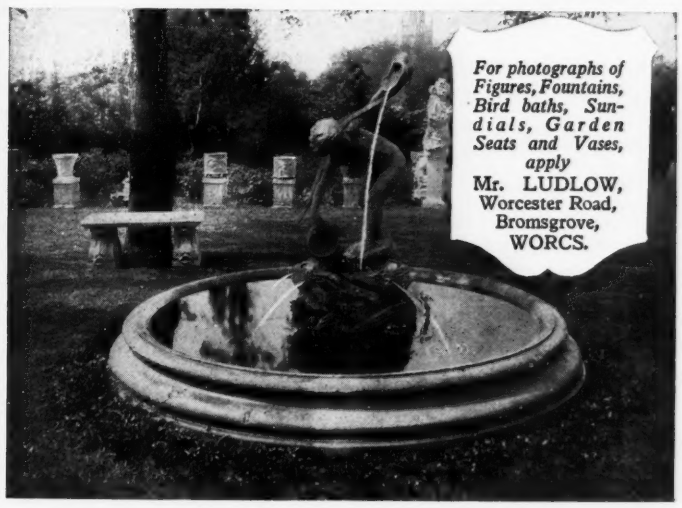
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WORCS.

dozens of shades of blue and purple, all of which will marry continually with the various garden pansies; but the tiny yellow one is my favourite. Here in the north it grows happily enough in cultivation. It likes good loam with limestone grit added to it, and should have an open situation.

Our own lily of the valley, Convallaria majalis, is a sweet-tempered and beautiful plant which might be grown more than it is. It can be left to its own sweet will in any shady corner among ferns, and given a top-dressing of leaf mould once a year will increase gratefully and not too invasively.

Although not a plant for everyone, I should like to say something about the butterwort, Pinguicula vulgaris, a most interesting little subject to grow if you have a suitable spot for it. It lives in the mountainous north, in soaking bogs and ditches and in shingly runnels on the mountain-sides where water is always trickling. The leaves are prostrate, yellowy green and hairy, turned in at the edges and covered all over with a sticky exudation which holds imprisoned any insects which happen to alight on them. The plant is carnivorous in that it draws the juices of insects into itself as nourishment. The flower is deep purple, rather like a violet, and rises on a long foot-stalk from the centre of the leaf rosette. There is a rarer variety, grandiflora, which has larger blossoms and is found in some parts of Ireland.

I wonder if I have said enough in these remarks on native plants to persuade my readers of their beauty and to convince them how really worth growing they are. So many of them are disappearing or being driven into remote fastnesses by the rapid growth of building in the countryside that we should count it a labour of love to attempt their preservation in our gardens, whence, perhaps, their seed will be borne afield to find new stations where it can get a foothold. Surely if we sow our gardens "with delight," as Shakespeare has it, it will return unto us an hundredfold!

ELSIE RASPIN.

FLOWER GARDEN NOTES

A HANDSOME NEW MIMULUS.

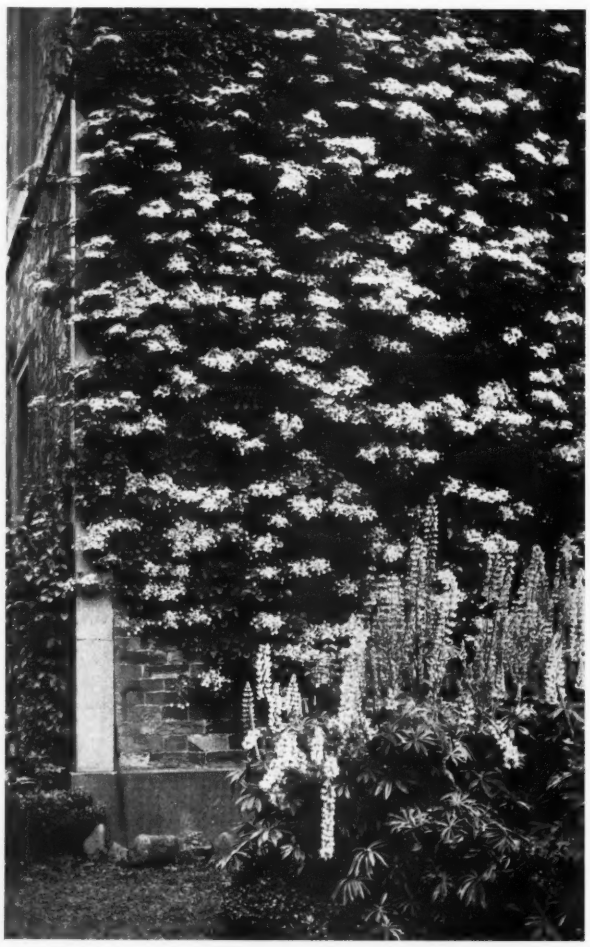
EVERYONE who appreciates the excellent qualities of Mimulus Bartoniensis will welcome M. Sunset, which might be described as a scarlet variety of that fine hybrid. This newcomer appeared quite recently in the famous Newry Nursery as a chance seedling from M. Bartoniensis, and it has more than fulfilled the expectations of its raisers. While M. Sunset possesses all the hardiness of the parent plant together with the latter's adaptability for border or waterside, its flowers, instead of being rose-pink, are the warm, rich scarlet of M. cardinalis, this generous colour being accentuated by a bright yellow throat. The foliage is a grey green, and a well grown plant will attain a height of between two and three feet in moist soil. I have tried M. Sunset both as a bog and border plant, and it has been eminently satisfactory under these conditions. As a subject for a fairly moist border of good loam it is, perhaps, even more pleasing than it is by the water, for the drier soil tends to produce a more moderate growth and the plant stands more erect. But under either treatment M. Sunset will be found a most desirable plant, and one that will produce an enormous number of flowers without a break from June to well into autumn. It is absolutely hardy, a sound and long-lived perennial and, instead of rambling about as do some of its relations, it remains in a compact clump. Propagation is easily carried out by division.

N. WALES.

A GOOD WALL PLANT.

THAT fine climber Schizophragma hydrangeoides, commonly called the climbing hydrangea, is not very often seen in gardens, possibly by reason of the fact that it is considered not quite hardy in most districts. The specimen shown in the accompanying illustration was planted about thirty years ago on the east wall of a house in Hawick, Roxburghshire, and it has passed unharmed through all the severe winters we have had during that long period, and I think, therefore, that its claim to be absolutely hardy is more than justified. This particular plant covers more than one half of the end of the house, and has now reached the roof. When in flower it is completely covered with its graceful white blooms. Schizophragma hydrangeoides clings to the wall by means of little rootlets, produced annually along its branches, and so gives no trouble in tying up, and although it loses its leaves in winter, the bare stems remain quite ornamental.

I. S. T.



A FINE PLANT OF SCHIZOPHRAGMA HYDRANGEOIDES ON AN EAST WALL. IT IS ONE OF THE BEST OF ORNAMENTAL CLIMBERS.

A PRETTY ANNUAL CALCEOLARIA.

SOME years ago I saw Calceolaria chelidonioides in a famous garden of south-west Scotland and, having been given a pinch of seed, have never since been without this pleasant little plant's company. This is an old species, it having been introduced from Peru in 1852, but, being an annual and not too hardy, it has never attracted the notice of the average gardener. But to all who like uncommon plants, and especially those who appreciate subjects that will naturalise and take care of themselves, this calceolaria should make a strong appeal.

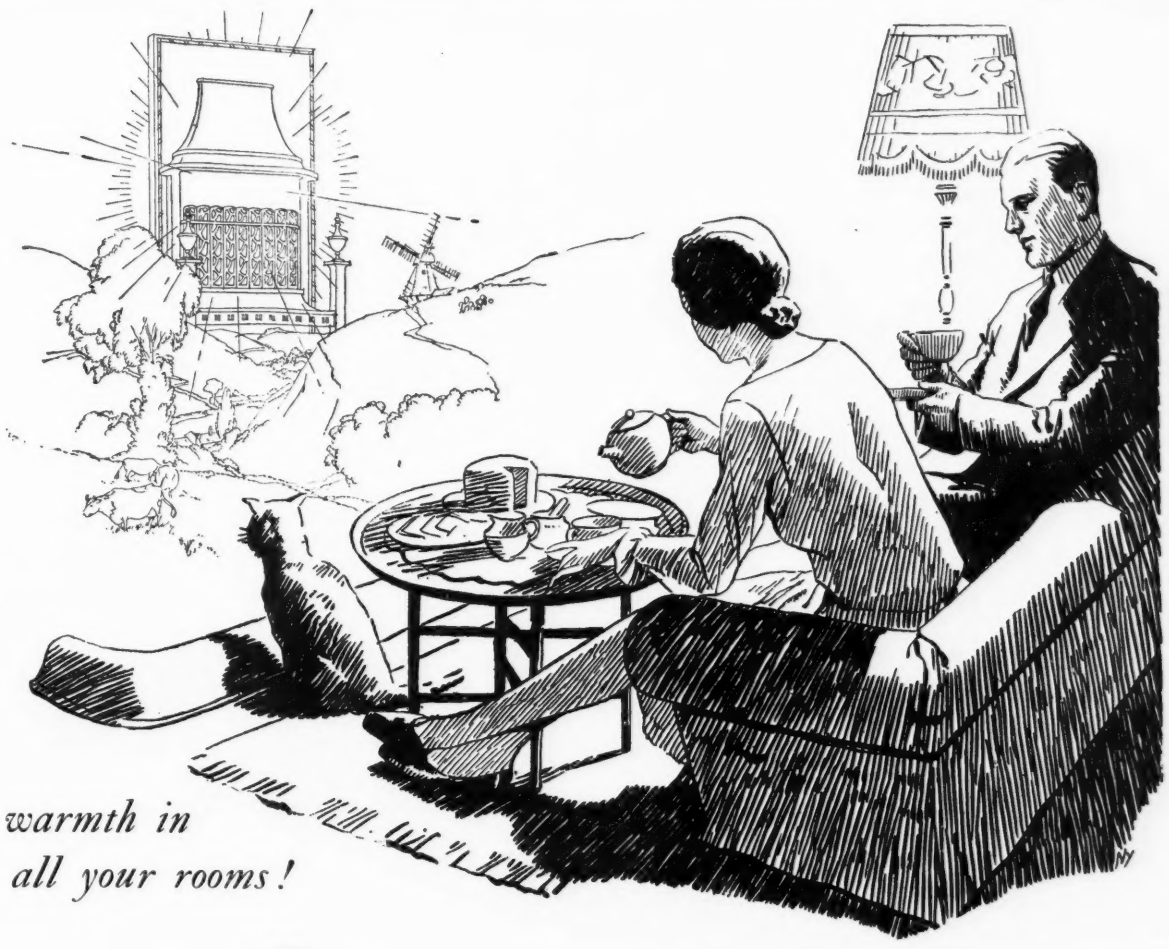
C. chelidonioides grows to the height of a foot or more, the bright green leaves are deeply and elegantly cut, and the slender, branching stems, which are a rich vinous red, terminate in slipper flowers of a clear yellow. The blooms are yielded in abundance from soon after midsummer to the first frosts of autumn, and the plant ripens any quantity of seed which germinates with the greatest freedom. For my own part I always rely upon self-sown seedlings, since one of the greatest charms of the plant is the manner with which it will crop up in unexpected places about one's borders and rock garden. Sensitive as the plant undoubtedly is to a few degrees of frost, these self-sown seedlings, or seed, have not yet failed to overcome our severest winters. Even after 32° of frost, which shattered my hopes of ever seeing any open-ground survivals of this plant, several seedlings appeared about their usual spot. A light, rather cool soil is what this attractive annual seems to enjoy.

J.

A LIST OF TULIP NAMES.

THE publication of *A Tentative List of Tulip Names* by the Royal Horticultural Society (price 1s.) will be welcomed alike by all horticultural traders and private gardeners, who undoubtedly suffer much disappointment and loss through confusion in the nomenclature of varieties. For the last few years, in cases where co-operation among growers and raisers is possible, it has been agreed that it is in the best interests of all to see that a given name is restricted to one variety, so that confusion is avoided. In daffodils this has been now largely achieved by the publication of a classified list of daffodil names, and now the R.H.S., by the issue of a list of tulip names, has added a further contribution to control plant nomenclature in a group which has been sadly in need of overhauling in this connection. The list is the outcome of the work of the Tulip Nomenclature Committee appointed by the Council, who decided that a list of names of recognised varieties should be published as soon as possible as a guide to raisers, and the General Bulb Growers' Society of Haarlem. The same classification as that adopted by the Tulip Committee of 1914–15 has been followed except that certain modifications have been introduced to meet recent modern developments. The classification is clear and concise, and the average gardener should have no difficulty in identifying the various sections into which the tulip is divided. The names of varieties are given alphabetically, together with raisers' names where these are known, colour descriptions and any synonyms by which the variety is known. Those varieties which have been surpassed by later productions or which are no longer in cultivation are specially distinguished. It is pointed out that, although the age of a variety should be the governing factor in any question of nomenclature, and that dates of introduction should have appeared in this list, any attempt to have done so would have greatly delayed publication, and consequently it has not been done. It is to be hoped, however, that in any future list this information will be made available, as it will simplify naming enormously and provide a proper criterion on which to base the name of a variety. It is a most useful contribution to gardening literature, and it will be found of great assistance to all growers and private gardeners. It is by no means the final word on the question of tulip names, as its title suggests, but it is to be hoped that those who have any knowledge of particular varieties, dates of introduction or names of raisers will furnish the Society with this information, so that any future classified list may be more complete and more authoritative. As it stands, however, it is very valuable and should be in the hands of every gardener who will find it of great service as a reference book and a fitting companion to the list of daffodil names.

The Royal Horticultural Society have also published a list of the names and addresses of fellows, associates and affiliated societies up to May 31st this year. This is published at 2s. 6d. to fellows and 5s. to non-fellows.



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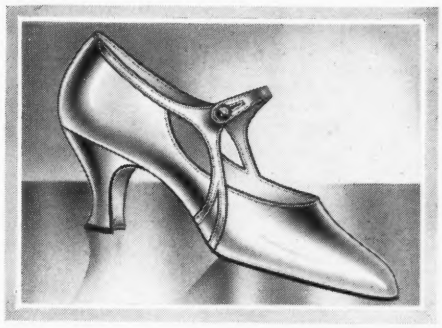
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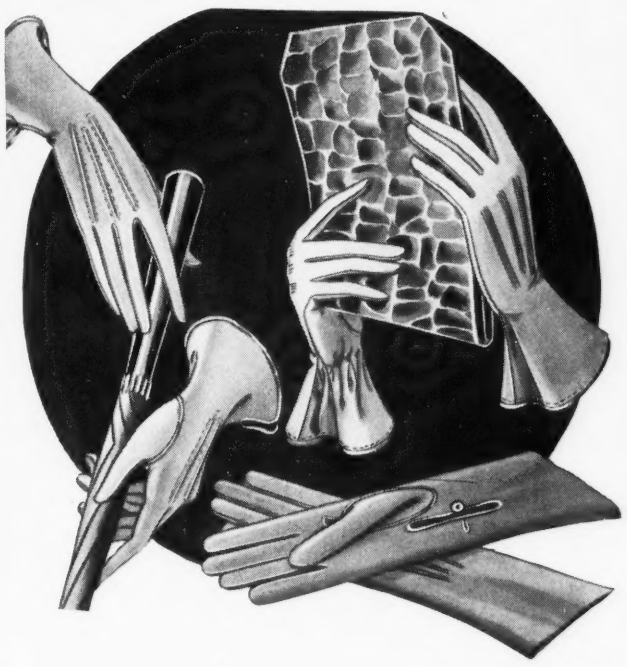


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BRIDGE FROCKS

Picturesque Gowns in Velvet, Lace and Georgette

There is more than a touch of fancy in some of the bridge frocks which are designed for wear this year. Velvet combined with lace is one of the most popular alliances and is reminiscent of Queen Alexandra's girlhood, while beaded effects are carried out in squares, diamonds and on diagonal lines. Long points are likewise very much in evidence and represent the favourite method of cutting the corsages.

IT is difficult to imagine why bridge frocks should always be of a more picturesque type than dresses for other occasions. But so it is. At the bridge table one nearly always sees richer materials and more attractive dresses than one does at other functions, especially where the middle-aged women are concerned, while, with the exception of wedding frocks, there is considerably more fancy shown in their choice.

I suppose this year the triumph of the bridge frock might almost be said to be complete because of the immense scope in the matter of styles and materials. Velvet plays a big part both by itself and in conjunction with lace; black is distinguished, but colour has an important place in the scheme, and blue, prune, wine and a lovely alliance of a rather cold hyacinth mauve and duck egg's green are all included in the scheme. Further, the bridge table supplies a great opportunity for wearing a little supplementary coat of the same material as the dress, which may be sleeveless, transparent or lined, in bolero form, fur-trimmed or, indeed, of any or every description that the imagination of the dressmaker may suggest.

BEADED STYLES.

There are beaded frocks, too, galore for the present season, but it is a curious fact that this year in Paris all the beaded designs are in squares, diamonds or of a diagonal description. Our artist has shown a very typical illustration of this in the form of a black bridge frock fashioned of jet beads worked in a kind of herringbone design, with a short bolero coat to match, the frock fitting like a sheath to several inches below the hips, from whence it gives place to deep black velvet panels and a flounce of the same. Without the coat it makes a charming sleeveless dinner frock which would be very becoming to a blonde. Coloured jewellery is always attractive with a dress of this kind, and as a matter of fact a good deal of jewellery is usually worn with most bridge frocks, especially rings and bracelets.

BLUE AND HYACINTH MAUVE.

In the opposite corner is a plain blue georgette frock in a shade between powder and what used to be called Nattier blue, the only decoration being the diamond-shaped arrangement of the seams. Its simplicity is, however, amply compensated for by the little coat of blue georgette stamped with hyacinth mauve velvet and edged with a strip of grey fur, the floating frills from the sleeves being at the back only. The last of the group shows a black velvet frock with the effect of being fastened down the back and cut into small scallops over white satin. This shows, too, the scalloped hem, while the long-pointed hip yoke is another feature. It is one of those dresses which so closely recall the 'eighties, as do the two velvet frocks combined with lace, which are shown on the other page.

A POPULAR SCHEME.

An alliance of velvet and lace was very popular when Queen Alexandra was young, and it seems likely to be almost as much in favour to-day. One of the gowns illustrated accentuates



***On the right** is a gown showing the new diagonal beading, while on the left is a fur trimmed coat of georgette embossed with velvet, and a plain black velvet toilette is likewise shown.*

LADIES

with hair tending to become dull

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the extraordinary partiality for points, which is another of the outstanding features this year. Usually, if the *décolletage* is cut into a long sharp point it is more for the "slimming" effect of such an arrangement than for any other reason, but this year it is the most fashionable method of treatment, the point being repeated in other parts of the gown. The dress in question is of black lace and black velvet and, like the beaded example already described, it has been turned from a dinner gown into a bridge frock by means of a velvet coat with cuffs of fox fur, which latter could, of course, be omitted.

Scallops appear again on the other velvet dress, which is of deep prune with parchment coloured lace, and which is one of the gowns which seem to foreshadow a return of the elbow sleeve. The last of the sketches shows a frock of beige georgette with the new sleeveless coat which is rucked over the hips, the fullness of the skirt being produced by tucks at the top.

SATIN GOWNS.

Satin is another favourite for the bridge frock, used, I need hardly add, on both sides. A clever *couturière* will introduce the dull surfaced side in such a manner that the wearer looks much slighter than she really is, while the panels and hem are usually picot edged and—if the satin is black—there is a relieving touch



Bridge frocks are a study in contrasts. An example in velvet and lace.

of lace or even one of the ultra-fashionable fichu collars at the *décolletage*. A shade of dead leaf satin with touches of orange or russet looks lovely in this connection, or deep midnight blue over steel-coloured or silver lace, while another favourite is parchment-coloured satin trimmed with narrow strips of dark fur.

KATHLEEN M. BARROW.

* * *

FASHIONS AT CALLOT SŒURS.

A peep at the new dresses and coats of Callot Sœurs', 7, Buckingham Gate, S.W.1, is always a liberal education in the ways of La Mode. There is so much originality mingled with distinction that one can always tell a Callot gown when one sees it, and this winter I am inclined to think that the charm of their *toilettes* is greater than ever. Black is, of course, very much in evidence, while bottle green is likewise having a great vogue; but, although I gave the palm to the black gowns, there were colour alliances which immensely took my fancy. For instance, a black satin gown had a bright carnation red *corsage* and a coat of cream shaved lamb inlet with touches of black satin, and a chestnut brown shaved lamb collar decorated a double cape-coat of beige cloth; while brown fur on a little shell-quilted bottle green satin coat was another attractive scheme. A pale cinnamon brown diagonal-patterned ratine coat trimmed with golden seal was designed to accompany a frock of reversible satin to match the coat, worked in a diamond design; while among the evening *toilettes* there was a very lovely princess gown of shaded lemon and lime-coloured lace with a couple of deep orange and yellow roses caught in its meshes; and an ideal gown for a brunette was of flame-coloured chiffon, the belt of which was caught with a diamanté ornament. Yet another striking scheme was a black georgette frock with pomegranate-coloured leaf insertions in lace outlined with jet, a tulle flower completing the scheme. The leather coats are a very striking example of the extraordinary change which has taken place in this particular item of dress, the leather being of an almost incredible softness; while one of these beautiful coats which I examined in these showrooms was carried out in two shades with excellent effect.

FURS AT DEBENHAM AND FREEBODY'S.

I had intended to mention last week a very interesting point with regard to the fur department at Debenham and Freebody's, Wigmore Street, which, I need hardly say, is always a popular resort in view of the huge supply of furs of all descriptions and at all prices. For some time past the authorities have felt the need for increased space in this department, and, in order to cope with the continued expansion of this important section of their business, they have now provided considerable additional showroom accommodation, with a new entrance in Wimpole Street which leads directly into the fur department. This not only enables them to display their pelts to greater advantage, but it also gives more comfort and convenience to shoppers.

THE NINETEENTH ENGLISHWOMAN EXHIBITION.

One of the many interesting functions this month has been the nineteenth Englishwoman Exhibition of Arts and Handicrafts, held at the Central Hall, Westminster, from November 13th to November 23rd. The long list of patronesses included the Dowager Duchess of Montrose; Katherine, Duchess of Westminster; the Marchioness of Londonderry, D.B.E.; Lady Frances Balfour, the Dowager Countess of Airlie and a number of others; while those in search of Christmas presents found much to delight them in the embroidery, toys, enamelled glass, leatherwork, pottery, etchings, silver and metal work, and quantities of other items of great variety and beauty. The Exhibition was opened on November 13th by Major Sir Nevile Wilkinson, K.C.V.O., the creator of Titania's Palace.

B.



The above sketch is of a georgette bridge frock.



Another bridge frock, again charmingly carried out in velvet and lace.

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THE JUDICIOUS EPICURE

By X. Marcel Boulestin.

WE have always known that the French took food and dinners seriously and that it was a grave offence not to keep an appointment for a meal; we now know that it is nothing less than a criminal offence, for it has just been ruled by a judge in the Department of the Seine that "acceptance of an invitation to dinner constitutes a social contract in the same way as does a promise of marriage, and that, in certain circumstances, a guest who fails to keep his engagement becomes liable for any material damage which may result."

In the case in question, the guest was sued for damages by the host, who claimed that the guest, having accepted the invitation for himself and his family and having failed to appear on the appointed night, must be made responsible for all the food wasted and pay for the things specially bought for the occasion. The judge stated that, although failure to keep a dinner engagement did not in itself constitute grounds for a claim for damages, a person who broke an engagement without taking the precautions demanded by social laws caused damage which it was his duty to repair. The guest was therefore ordered to pay for the dinner he did not eat—which shows us that in future we must be very careful. No doubt we have become rather lax in our asking and our accepting or refusing, or not bothering to answer in good time. They were stricter in the old days in England as well as in France. In a book published in 1829 we find seven chapters devoted to meals, invitations, and "Rules to be observed between the Inviter and the Invitee." Our casual ways and our eleventh-hour notices would have shocked people very much. The author of that little treatise is very stern on these subjects: "The person who invites is as strictly bound as the invited; and under no pretext can he decline the invitation—cases of death, sudden indisposition, or imprisonment being alone admissible under these circumstances."

So let us hope that the lesson taught by the French magistrate will be a salutary warning to all.

PINTADE FARCIE.—Guinea-fowl is not, as a rule, much thought of or often served, which is probably due to the fact that its flesh is rather dry and requires careful cooking; plainly roasted it is very dull, but served in the following way it is quite a different affair.

MENU FOR DINNER

Potage Solferino.
Rouget nicoise.
Pintade farcie.
Salade de cresson.
Soufflé au Grand Marnier.
X. M. B.

The stuffing should be prepared as follows: take some pork sausage meat, two or three chicken livers, one chopped truffle, mix well together, season with salt, pepper and spices, bind with one yolk of egg or a little cream, and stuff the bird with this (the stuffing should be fairly stiff). Wrap the bird in thin fat bacon and roast for twenty minutes in a moderate oven.

Then add to the baking tin a mixture of Madeira or light port (one claret glassful), a spoonful of tomato purée, a little stock, one chopped truffle, well mixed, seasoned with salt, pepper and a little grated nutmeg. Cook another twenty to twenty-five minutes, basting frequently. Before serving, remove the bacon wrappers, put the bird on the serving dish surrounded by little croûtons (fried either in butter or in bacon fat) spread with foie gras, and pour the sauce over the bird. Should the sauce, during the last stage of cooking, have reduced too much, it can be made a little "longer" by adding a little more stock to the baking tin; but it is better to have it a little short than spoil its flavour by adding too much stock. Of course, a little more could be prepared and cooked slowly in a small saucepan, where it will reduce less than in a flat baking tin.

LAPEREAU SAUTE MINUTE.—Take a small leveret, clean it and wipe it with a cloth, and cut it in pieces. Put a quarter of a pound of butter in a pan, melt it and put in the pieces of leveret, adding salt, pepper and a pinch of spice and nutmeg. Cook on a quick fire, tossing occasionally; in ten to twelve minutes it is ready. Just before it is done, throw in two or three shallots finely chopped, and later still a little chopped parsley. Shake well, see that it is well seasoned, and serve.

You can vary this by adding to it for the last five minutes a few potatoes cut in little squares, previously partly cooked in butter, as you would for a chicken sauté; and, of course, a drop of dry white wine also five minutes before—the red gives the dish a good (though quite different) taste. But in any case there must be no sauce. This is a dry dish.

A WINTER COCKTAIL

SLOE COCKTAIL.—*Put, for four people, six drops of orange bitters, a teaspoonful of orange juice and the same quantity of lemon juice into the shaker, half fill it with crushed ice and pour over two glasses of French vermouth and two of sloe gin. Shake well and serve at once.* *A. H. A.*

THREE NEW NOVELS

The English Captain, by L. A. G. Strong. (Gollancz, 7s. 6d.)

ALTHOUGH the contents of this book are hardly to be called short stories, they are so good that we do not care what the right name for them may be. Even more than Mr. Strong's first novel, "Dewer Rides," these sketches proclaim their author to be essentially a poet. He sees things steadily and whole; he sees them with sweetness and light. His vivid insight can make us feel an equal sympathy with a drunken old fisherman, an Irish priest, a girl with a broken idyll, a young man adjusting himself to marriage with the wrong woman, a railwayman failing once in his life of his duty, and children of both sexes. Only towards fish do Mr. Strong's own sympathies fail!—and it is a curiosity of human nature that the same hand which wrote the somewhat savage "Mr. Kennedy in Charge" and "The Gurnet" also wrote the exquisite sketch called "The Seal." Mr. Strong is particularly happy in his evocation of the light that plays on childhood but is seen only in retrospect, and he has a lovely way with words where nature is concerned. Take this, for instance, of a summer evening. "The sea, more mysteriously radiant than the sky, was calm and full, and lapped gently on the rocks, as though charged with an incommunicable happiness." Or this: "The tide was falling. A gull flew across, close to us, pure and effortless, like a thought." The last story, "The English Captain," re-creates for us, with the unearthly beauty of a mirage, a sunlit corner of the world as it trembled unknowingly on the brink of the War. Whatever the noun for the contents of this volume may be, "excellent" is the only adjective for them.

V. H. F.

Queen Dick, by Alfred Tresidder Sheppard. (Hodder and Stoughton, 7s. 6d.)

MR. ALFRED TRESIDDER SHEPPARD has once again produced a book which will be loved by those possessed of the historic sense. His pictures in *Queen Dick* are taken from the period of Puritan domination, and a great portrait is drawn of the many-sided Oliver Cromwell as a rough and jovial countryman, a religious enthusiast, a kindly family man, a soldier, and as a leader of men, and withal as no hypocrite. The name rôle is that of his son Richard, for a few short months Lord Protector himself. He is usually dismissed as a weak and incompetent person, whose lack of grip allowed General Monk to make the coup by which the King had his own again. Mr. Sheppard is more sympathetic and displays his powers of historical re-construction to great advantage in showing how Richard, unfitted for highest command, by tastes, intellect, life and habit, and with Royalist sympathies in himself to combat, yet held his own, and only fell from power when bloodshed—of which he had seen so much in the Civil War—was inevitable if he defended his own position. Dick Cromwell in Mr. Sheppard's book is a character to respect, and the story of his loveless marriage, and his peaceful old age at Cheshunt with one who loved him well and understood him, has extraordinary and pathetic interest. The setting is, as one must expect after "Brave Earth" and "Here Comes an Old Sailor," a wonderful mirror of English life at the time of the Civil War and the Commonwealth. One misses much of the mysticism which makes "Here Comes an Old Sailor" such a beautiful book, but it would have been untrue to the facts, and to the nature of the eastern counties people, and above all Mr. Sheppard has tried to give us a true view of a difficult period and of a misunderstood man.

The Man Who Lost Himself, by Osbert Sitwell. (Duckworth, 7s. 6d.)

MR. SITWELL has chosen a promising theme for his novel: the psychological effects on a brilliant young poet of being crossed in love. Among the results are a nervous breakdown, a visit of recuperation to Granada, and the abandonment of poetry for commercial fiction. The action for the most part takes place at the present day and is recorded as recollected biography by a venerable Mr. Sitwell some forty years on. The book inevitably has imagination and wit—sometimes wasted on elderly spinsters. The memorable passages are devoted to descriptions of Granada, where the greater part of the action, or rather, inaction, takes place, and into their sustained beauty is skilfully woven a sinister and disquieting undertone. But Tristram Orlander, the poet, is not given a chance of coming to life. He remains a corpse on whom Mr. Sitwell performs a post-mortem from the results of which some bizarre deductions are drawn. Setting himself as he does to observe his friend from without, piecing his conduct together into a theory only at the end of the book, Mr. Sitwell fails in a story-teller's main purpose: of making a character develop and reveal himself cumulatively to the reader. The book must be looked upon as something of an experiment, and a disappointing one.

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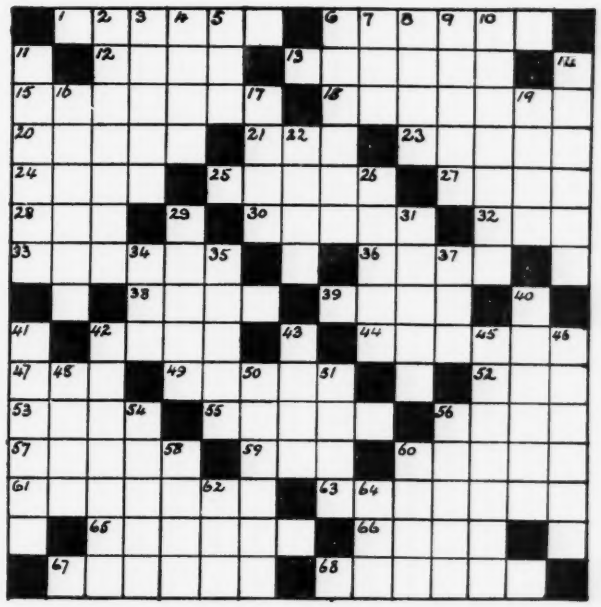
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Down

2. Nemesis. 3. C.T. Soap —— all others. 4. Part of camera. 5. Before. 6. Apply hot lotions to. 7. Debtors do. 8. Scarlet, crimson, etc. 9. Gleam. 10. Guards. 11. Agree. 14. Drowsy. 16. Traditional story. 17. Government. 19. Surface. 22. Users of C.T. Soap do this in the bath. 26. Often used with credit. 29. Fragment. 31. Drive back. 34. Freeze. 35. Dwellings. 37. Lair. 40. Surrounds. 41. Rodent. 42. Determine. 43. Aid. 45. Where C.T. Soap is especially useful. 46 Least cooked. 48. Draw. 50. Threw. 51. Gather. 54. Sharpened. 56. Small weight. 58. Repair. 60. Liquid, not for washing. 62. Observe. 64. Period.

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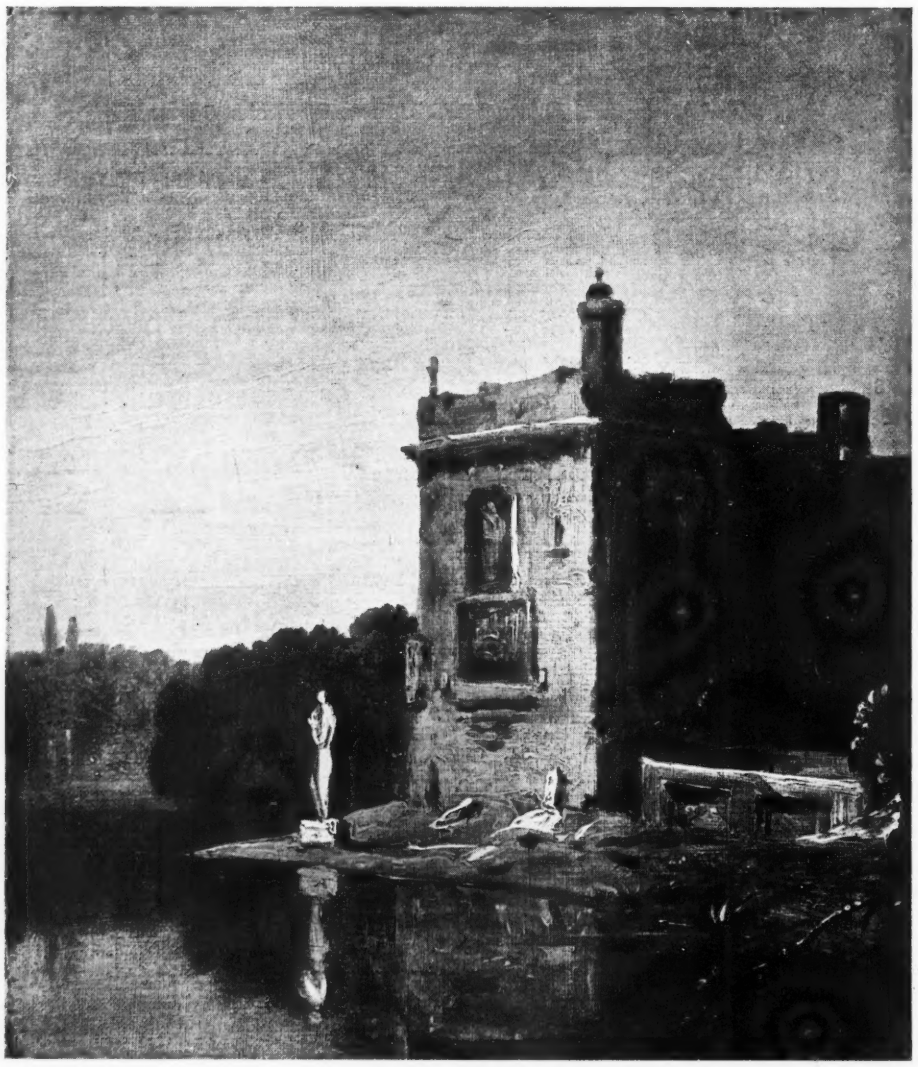
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